

PROCEEDINGS
OF THE
SECOND ANNUAL MEETING
OF THE
NATIONAL
ASSOCIATION OF ELOCUTIONISTS

HELD AT
ARMOUR INSTITUTE, CHICAGO

June 26 to July 1, 1893

OFFICIAL REPORT

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CONSTITUTION.

1. *Name.*—This body shall be called the National Association of Elocutionists.

2. *Object.*—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership.*—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

4. *Officers.*—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill the places of the seven retiring.

5. *Meetings.*—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections.*—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations.*—Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration.*—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman of the Board of Directors.

BY-LAWS.

1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

7. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

National Association of Elocutionists.

OFFICERS.

President, F. F. MACKAY, Broadway Theatre Building, New York City.

First Vice-President, MARY A. CURRIER, Wellesley, Mass.

Second Vice-President, WILLIAM B. CHAMBERLAIN, Oberlin, O.

Secretary, GEORGE R. PHILLIPS, 114 W. 14th St., New York.

Treasurer, THOS. C. TRUEBLOOD, 88 Hill St., Ann Arbor, Mich.

Chairman Board of Directors, S. H. CLARK, Univ. of Chicago, Chicago.

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MRS. J. W. SHOEMAKER, Philadelphia, Pa.

F. TOWNSEND SOUTHWICK, New York City.

The third annual meeting will be held in the City of Philadelphia, Pa., during the week beginning Monday, June 25, 1894.

THE COMMITTEES
OF THE
NATIONAL ASSOCIATION OF ELOCUTIONISTS.

Literary Committee.

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CORA M. WHEELER,
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WERNER'S MAGAZINE.

108 EAST 16TH STREET, N. Y., - - - - OFFICIAL ORGAN.

PRAYER.

BY REV. HERRICK JOHNSON, D.D.

ALMIGHTY GOD, Our Father, Thou that art full of all grace and truth, we need Thee for counsel, for guidance, for inspiration, in all the work that we may do. We pray for Thy blessing upon us as we here assemble together. We thank Thee that Thou hast given us power of public speech, and hast thus distinguished us from all other beings brought forth by Thy creative power. We rejoice that we may thus hold fellowship together, one with another, through the spoken and through the written word. We thank Thee for the power to express our thoughts in proper form; that we may read Thy thoughts in nature, and interpret them to others. We bless Thee for this high privilege; for this token of Divine Sonship; for this distinction that Thou has put upon human nature, making us unlike all other of Thy created works of which we have any direct knowledge. We pray that we may live to hold fellowship with one another, and with Thee, through this medium that Thou hast appointed for the exchange of thought and of greeting, and that thus we may come into that broad sympathy which should characterize all who have a common interest and a common hope, who are bearing common burdens, and who are fulfilling the trusts and the duties of life.

We pray Thee to bless us as we are met together, this company of men and women, seeking the better to find embodiment for the thought that struggles to express itself, often with difficulty, with restricted surroundings, with obstacles in the way. Help us to realize how much more potent will be our influence in the world when we come to give the fullest and most adequate expression to those high-born, Heaven-born conceptions that are in our own souls; and help us thus always to do justice to the

truth, to see that as it comes from our lips it is made potent in life, amongst men and women, going down into the hearts of men, through societies and states.

God bless those who are concerned to know how to use this wonderful instrument that Thou hast put into the possession of each man and each woman; how to use it for Thee, for truth, for righteousness, for upbuilding and uplifting. Stimulate all those who are seeking to make the most of this instrument, and grant that we may realize more and more our responsibility to one another and to Thee.

Bless this Convention; may it lead to precious practical results, to a wider view, to a better recognition of all the powers that are bound up in all the capacities and possibilities of public speech, and vocal expression.

And may the Lord God bless our words, and bless our work; through Jesus Christ, Amen.



ADDRESS OF WELCOME.

BY REV. HERRICK JOHNSON, D.D.

MR. PRESIDENT, LADIES AND GENTLEMEN :—I count it a privilege to have the opportunity of bidding you welcome to Chicago. As the National Association of Elocutionists, there seems something fitting in your coming to this city. It is known quite broadly as "The Windy City." It has a breeziness that is born of Lake Michigan, and a breeziness of its own, born of its own inherent and immense vitality. Man has been defined to be, of all animals, "the animal that talks;" and Chicago has been said to be, of all cities, the "city that talks." And you are the men and women who talk, by teaching other men and women how to talk.

I read in the evening paper of Saturday last that you are all here to talk, and that you are to talk "shop." It was said that you were going to have a tourney of elocuting here at this Convention that it will be worth going miles to hear; and I should be glad to be one of you in some of the exercises that will be held here in connection with this tournament of talk. As I see the orators of "the opposition" are largely in the majority in this Convention, I have no doubt that the talk will be of a very high order.

This city has a right to talk, and so have you. I think Chicago was born talking, born with a trumpet or a ram's horn in its mouth; and it seems that this city has been playing that horn ever since, to the delectation of the whole world. It was born to this freedom of talking with how great a price of struggle, and toil, and sweat; with brain and brawn it has earned this freedom, paid for it. But you have a right to talk. This city has some ground for this reputation which it has achieved for talking. See what basis it has for this blowing of its own trumpet,

this blowing of its horn. It has tunneled the lake miles away, in order to get good water. It has risen out of its own ashes; that can be said of very few cities in this or any other country. It is going to make the Chicago River to run up hill, and it is going to make it run clean. You laugh at that, of course. I do not wonder that you think it impossible, in view of what you have seen and smelt; but it is so. It is going to be done. This city has also built a city in the midst of a vast wilderness, a White City, that is to-day set in the sight of all the nations. Chicago, then, has indeed some ground for boasting, some reason for blowing its own trumpet. But perhaps, ladies and gentlemen, you can teach Chicago something in the way of talking. I may be very modest here, for I must be loyal to my city, but if you will give Chicago a few lessons on the power of reserve of expression I think you will be doing a great work for the city.

To talk well is to have power. To talk supremely well is to be at the very summit of power; and you are leading men and women along the path that leads to that summit. That is a great business, a business that cannot be dispensed with. If talking is the characteristic of our race, if man is the only animal that talks, and to talk well is to have power, and to talk supremely well is to be at the very summit of power, and if you are leading men and women up to that summit, then there is and can be no greater business in this world.

I believe in the dignity of the elocutionist and of the work he has to do. I well know that the clatter of empty mental cock-lofts and the rattle of machine-made elocutionists has brought "talking" somewhat into disrepute. There has been such a din of "sounding brass and tinkling cymbal" that it is not to be wondered at that men have got sick of words. And this feeling has even expressed itself in a proverb: "Silence is golden." Again, the cry is: "Give us men of deeds, not words." But if that proverb that silence is golden is true, then had we not better all turn mutes? Then, when we have all turned mutes, in that awful blank of universal silence there will be no deeds to show; for they will have no men of deeds. Talking is what makes men of deeds.

Speech, beyond all question, is a great instrument of power with man. In another than the Scriptural sense, death and life

are in the power of the tongue. Carlyle flamed out against this, as we all know. He lampooned and disparaged the tongue, and lauded the press; he decried speech and glorified literature. His idea is that laws are not made by Parliament, they are made by the press—not by speech, but by the press; that the true university is a collection of books, a library. Nevertheless, the great seats of learning go on establishing their lectureships, notwithstanding Carlyle's dictum as to the library being the true university. And they will go on doing it. A library has some unquestioned elements of inspiration; but the mind of the author is more than his works. The genius of an artist is a good deal more than his paintings. The nameless and potent charm of intense personality cannot all go down into a written word or a dead book. Soldiers will lock their jaws with the clinch of duty under the written order of their chief; but when they can see his face and hear his voice they are thrilled through and through with high hope and a sense of invincibleness. Peter the Hermit, by his burning speech, fired all Europe. Luther's words, with Luther behind them, were thunderbolts. Gladstone's speeches are what made him primate of all England, and no political party in this country dare leave the field to the orators of the opposition, without being sure of experiencing defeat at the polls. Truth is mighty, but truth in personality is mightier; and hence the decadence of speech or of oratory, because of the power of the press, is simply impossible. While man is man, a living man or woman, before living men and women, uttering a great truth will be far more than any white paper and black ink. Printed words can never be the most effective means of communication between men; it wants the personality, which you cannot put in white paper and black ink, although you may put some of it there.

But the kind of speech? That is the important question. Now, of weak, dull, stupid, insipid, drawling, soporific, monotonous, prating speech we have a surfeit; of warm, animated, earnest, enthusiastic, eloquent, pointed, forceful speech we have altogether too little. Preachers—and I speak of them because I know more of preachers than I do of any other class of speakers—preachers will preach as though it were a canon of duty with them always to utter the grandest truths in the dullest way, as though

pulpit utterance needed a kind of paralysis in order to keep it staid and solemn. Unfortunately, that is the way they were taught. They will utter great truths in a monotonous, dull way, to empty the pews, and then they will attribute the emptiness to total depravity. That is not the reason. Where is the man who ever had anything to say worth the saying, and knew how to say it, who could not get hearers to listen to his words? I do not know where he is.

Now, let us ask for a moment—What is elocution? I must not bring coals to Newcastle, but elocution, of course, is utterance—a speaking out; it is speaking out something. You cannot speak out from a vacuum. You cannot get much eloquent speech from an empty mental cockloft walking on two legs, hanging out an unmistakable sign, “No admittance to ideas here!” and illustrating the falseness of the old teaching that “nature abhors a vacuum,” for he shows that she does not.

What is elocution? Elocution is voice plus brains. It is thought seeking its best embodiment in speech. It is the struggle of ideas to get the most effective vocal expression. That, I think, is elocution. I do not know whether you will agree with me or not. But it wants brains. Hence, first, you must have something to say. You cannot get much from nothing; you cannot get much beauty of thought from dreary emptiness. You must have something to say. “Is he soond?” asked the Scotchman of a friend who had been listening to a new preacher. He referred to his orthodoxy, of course. “Is he soond?” “Soond?” was the reply; “he’s a’ soond!” You cannot get elocution from such a source. It is like that old cry in the streets of Mohammedan towns—“In the name of the Prophet, Figs!” A great noise and a great name, but, after all, nothing but figs; that’s all. It reminds me of the old street preacher Gough used to tell about: “There was Abraham, my brethren, and there was Isaac, and there was Jacob; and Jacob had twelve sons, and every one of those sons was a boy.” It is also illustrated by another incident: Two men were sitting in a pew. One said to the other, “What is that man in the pulpit crying about?” “Well,” said he, “if you were up there and hadn’t anything more to say than he has, you would be crying, too.” You must have something to say to be an elocutionist,

and then you must know how to say it. You must have perfect possession of the thought and feeling that is to be expressed. But you know all about that. You can't render a thing you don't possess; you cannot give what you have not.

We had an elocutionist, so-called, at our seminary. By the way, I see that you are going to have "Elocution in the Seminaries" to-morrow afternoon. I must get in to hear that. I should like to know what you have to say on that subject. We had a so-called elocutionist in our seminary—McCormick Theological Seminary—and he was constantly giving lessons in emphasis and stress, and all the rest of it. A question arose as to the emphasis upon a certain word, and a student had the temerity to challenge the correctness of the emphasis given by the instructor. The elocutionist said: "Why, certainly; don't you see that word is in italics? Of course it has to be emphasized." Yes; just as in that passage in 1st Kings, 13th chapter, I think, where the old prophet says to his sons: "Saddle me the ass, and they saddled *him*," "*him*" being the italicized word. So we "saddled" that elocutionist, so-called, and sent him off on a tour to that undiscovered bourne from which no such traveling elocutionist ever comes back—to the seminary.

Voice-culture: The word culture is enough to indicate that there is intelligence behind it; and when you think of this marvelous instrument—this matchless sounding-board, the mouth and the throat, and these two cords, and this pumping apparatus, and think of what marvelous adjustments can be accomplished when there is intelligence behind them, handling them so as to most effectively bring out all possible changes of thought and feeling—you see what a broad and fruitful field you have before you.

God bless you in the discharge of your duties, and may your Convention be powerful for good along all these lines.

THE PRESIDENT'S OPENING ADDRESS.

BY F. F. MACKAY.

LADIES AND GENTLEMEN, FELLOW ASSOCIATES OF THE NATIONAL ASSOCIATION OF ELOCUTIONISTS: We have, in accordance with our custom, had our opening welcome to the Convention. I shall now, therefore, consider the Convention in order, ready for business; and I believe the first business on the program is an address from the President. I hope you will be patient.

We are a second time assembled in convention, to deliberately examine the science and art of elocution, in the hope that our labor, during the several sessions of the present week, may bring forth results that shall be instructive to each and every member of the organization, and thereby of great and lasting advantage to the general public as well as to the special students seeking more precise information.

The field is broad. Your program embraces a great variety of questions, primary and secondary. If the answers to these questions be sought for, by the light of reason unexpanded by the heat of feeling, our convention may close out with a record of logical and intelligent deductions that shall add much to the already developed knowledge in our work. Feeling is a powerful motor; but unrestrained by domination of reason it often becomes the destroyer of best intentions. Feeling has no proper place in purely didactic argument.

In our first convention there was such conscientious, earnest effort on the part of all of the participants for the advancement of our object, that each session closed with a strong desire for the opening of the next; and at our final close there was expressed on all sides an acknowledgment that we had passed through a season of delightful conference. There were many

subjects considered, through the presentation of papers, that were not alone valuable to the members who listened to them, but they were, by retroaction, beneficial to the authors themselves. By this closer communication of thought, this attrition of mental force, mind is developed in the younger members, and the older minds are brightened by the rubbing of arguments—they take on a higher polish, and thereby become better reflectors of truth, the aim of earnest thinkers and the outcome of all honest teaching.

As a part of your labors in convention, we adopted a Constitution and several By-laws or rules for the guidance of ourselves in association. The work of selecting and arranging governing principles and deciding on necessary rules for action was hurriedly done, and can, perhaps, be much improved by the amplification of principles and the detailing of duties.

It is provided in Article 7 of our By-laws that the By-laws may be modified, altered, or suspended by a two-thirds vote at any regular meeting of the Association. I would respectfully recommend that our Board of Directors be requested to hold meetings every morning this week from 9 A. M. until 10 A. M., for the purpose of receiving and considering suggestions for the improvement of the organic laws of the Association. The full report of the last year's proceedings in the Convention having been sent to each member of the Association as per vote and decision of the Convention, we may assume that all are informed and prepared to act intelligently and in harmony now with the intentions of the Association. All amendments or alterations of By-laws should be written out in full and handed to the Secretary, who will deliver them to the Chairman of the Board of Directors to be referred to the proper committee among the three committees constituting the Board of Directors.

All motions or resolutions to be offered to the Convention for consideration should be fully written out, so that alterations or amendments may be properly placed and clearly understood.

Among the discussions of last year, and one that drew out much warmth of feeling as well as some bright thoughts, from the reservoir of reason, was the choice of a name for this Association. Several were offered. Some were too long; none were too short. Some were too local, some covered too much, others too little, until at last the struggle narrowed down to the two words,

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subjects considered, through the presentation of papers, that were not alone valuable to the members who listened to them, but they were, by retroaction, beneficial to the authors themselves. By this closer communication of thought, this attrition of mental force, mind is developed in the younger members, and the older minds are brightened by the rubbing of arguments—they take on a higher polish, and thereby become better reflectors of truth, the aim of earnest thinkers and the outcome of all honest teaching.

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"expression" and "elocution." Through the strong advocacy of a large majority, that much-abused, yet time-honored, hard-working old word "elocution" won the day, and we became the "National Association of Elocutionists."

Perhaps it may not be inappropriate at this time for your President to give briefly his views on this subject. It has always seemed to me that in starting in to labor, the first thing to do is to limit the field—to define the subject. In dealing with science and art, the name defines and limits the study; and after some thought upon the subject, I am persuaded that the title "National Association of Elocutionists" is just the boundary line that properly circumscribes our intentions.

The objection that presents itself to the word expression, as a limiting definition to our art and science, is that it covers too much. Our study relates especially to the human voice and all of the variations of the voice by tone, force, time and inflections that are incidental to speaking; together with the gesticulation and poses of the body in presenting or representing the impressions of the human mind. Whatever may be said of the power of expression, by pose and gesture, in the earlier days of heroic action, the pantomime of the graceful Indian, or the expressive gesticulation of the monosyllabic tribes of Africa, it cannot be successfully denied that the tendency of our highest and latest civilization is to invent words that may convey the finest subtleties of the mind, and to convert these words into vocal pictures, that shall present through the ever-varying tones of the voice the harmonies and discords of sympathetic humanity as it vibrates under the impressions from its environments. *E et loquor*, to speak out, just covers the field and limits it, while expression opens up pathways to regions beyond our control, and, therefore, does not limit, does not define.

A statue chiseled in cold marble has expression in every line of the figure. The painter seeks to represent in form and color the expression of his subject. Music has expression. The voice has expression; but in expressing sensations the voice is not always musical. The physical man is an expression of the refinement of the earth's substances; art is the expression of human power. All nature is the expression of Supreme Power and Omniscience unlimited, undefined, save by the word "creation"—a visible,

tangible something, brought forth from an invisible, intangible nothing. Creation is God's expression.

Man never creates anything. Through impression and psychic force, generated and applied in muscular action, man rearranges, puts together—that is, makes something, and that something is art. Art is, therefore, a result of the application of psychological force to mental conceptions through muscular action. Under this definition, art becomes a generic term, including the useful and the fine arts; two very distinct results, having their common origin in the physical and mental necessities of man.

The useful arts are the outcome of the mental and physical struggling for the perpetuity of the animal man. The fine arts are the outcome of the mental seeking to reproduce its impressions of nature. The useful arts destroy as they grow, but the fine art always pleases the beholder and strengthens the artist. Elocution takes its place among the fine arts; for it is always the outcome of the mind seeking to present or represent, either directly or indirectly, its impressions from exterior circumstances.

The word elocution, as a covering or limiting term, may be divided into first and second values. In its first value it covers the entire field of oratory—the act of extemporizing in speech, the facts of history and science, and the fancies of imagination. To this department of elocution belong the studies of all science and all art. Nature must be laid open to the orator, that he may gather her truths for his foundation, and her beauties for his embellishments. To this department of elocution belong the studies of grammar, rhetoric, and logic, the technique by which the orator may formulate, with clearness of relationship and precision of meaning, the words, phrases, and sentences in which his mental pictures are to be presented. To this department of elocution belong also the studies of articulation and pronunciation, as assistants to the medium of oral conveyance; and upon the correctness and precision in practice of these two factors in elocution depends, in great measure, the worth of all the other acquirements. For however grand or beautiful the subject of the orator's effort, if, through lack of just articulation, the subtonic and atonic elements of the language fail in their functions as separatists to the tonic elements, or if, through the misplacing of the accent, the words are not understood, his argument will not

be apprehended and his persuasiveness and argument will lack the receptivity of a clear understanding.

When the orator has his facts and his fancies well in hand, perhaps I should have said well in head, the technique of articulation, pronunciation, grammar, rhetoric and logic so thoroughly acquired, that, like the use of the A-B-C's in orthography, they become a habit of the mind, the rest of the power of the orator must depend upon the sympathetic drift of the man—his susceptibility to impressions from his environments; for upon the strength of his sensations will depend the power of his oratory, either for conviction or for persuasion. The orator is impelled to speech by the force of the sensations coming through impressions from exterior circumstances, past and present, and although it has been said "There is nothing new under the sun," still we credit the orator with originality when we find him presenting even old ideas in phrases and sentences that discover or uncover what had been before partially obscured.

The orator's study is analysis of a subject for the purpose of concealing or presenting truth,—and he who knows more of nature knows more of truth. The egotism of man, presenting itself from the beginning until now, through pride and love of power, has sought to establish for its own aggrandizement, an artificial realm of genius beyond the reach of astronomical law, beyond the reach of telescopic vision, beyond the field of science; and, instead of resting on the truths of nature as presented in her works, has established dogmas of imagination, and is continually altering and revising its assumptions to make them accord with the severe realities of life, as the progressive development of man uncovers them.

The art of oratory, even in its highest physical form, does not necessitate the presentation of positive truth, for the world is still deceived with ornament.

"In law what plea so tainted and corrupt,
But, being seasoned with a gracious voice,
Obscures the show of evil. In religion
What damned error but some sober brow
Will bless it; and approve it with a text,
Hiding the grossness with fair ornament."

So wrote the bard whose thoughts come ringing down the centuries, finding lodgment in our life, as fitted to our own

time as to his. His oratory and his orators, his *Brutus*, his *Antony*, his *Othello*, his *Coriolanus*, his *Timon*, his *Hamlet*, his *Lear*, his *Shylock*, his *Wolsey*, his *Henrys*, his *Hotspurs*, his *Falstaff*, his *Benedick*, his *Byron*, his *Touchstone*, and his *Ague-cheek*, together with his wonderful female orators, *Lady Macbeth*, *Desdemona*, *Juliet*, *Beatrice*, *Hermione*, *Rosalind*, *Queen Katherine*, *Queen Constance*, and *Portia*, present in their speeches models of strength and clearness, elegance of diction, richness of invention, breadth of sensation, philosophy and poetry, argument and persuasion, unsurpassed by any of the orators of the world. The senator, the lawyer, and the post-prandial orator are defective, without their quotations from this encyclopædia of human emotions. The pulpit orator beautifies the rhetoric of the Prophets and the Disciples by a happy blending with the poetry of the great bard; and the courts of justice would lack the harmony of equity if robbed of *Portia's* godlike description of the quality of mercy.

The oratory of Shakespeare's men and women lives in rhetorical forms that are to-day models of persuasion and conviction, whether dealing with the logic of realism or leading the imagination through the fields of transcendentalism, to arouse the passion that begets emotion.

The oratory of Mansfield, Erskine, Grattan, Curran, Pitt, Fox, Sheridan and Burke, the greatest of all the British rhetoricians, and the oratory of our Adams, Henry, Jefferson, Randolph, Hamilton, Pinckney, Calhoun, Haynes, Webster, Clay, Everett and Douglas lives entombed in the volumes of English literature, awaiting the awakening voice of the trained elocutionist, to represent the mental pictures of their wonderful inventive and constructive power.

In its second value, the word elocution covers all the field of intellectual and physical labor called reading and recitation, which, while requiring quickness of perception, power of analysis and synthesis, and pliability of muscle, is, in the execution, purely imitative, and in result, purely illustrative.

Elocution, in its application to reading and recitation, is the art of representing human emotion by expression of the artificial and natural language. There can be no art without an underlying science. The art of painting has its science of color and

its technique of handling; the art of music has its science of harmonious, sequential sounds; the art of poetry must have its science of grammar and rhetoric, its rhythm and its measures; and the art of elocution must have its science of emotions.

Science is knowledge in solution; art is the crystallized projection, the result.

Pope said, "All art is nature better understood;" and this definition has been cited by some loose thinkers as if it were something more than the mere outcome of poetical rhythm. Who could teach by such a definition? All art is nature better understood? Has any one been able to define space, or limit time? Does any one know what is life, the motive power of human thought? Who has defined nature? Two words in our language limit the universe—nature and art. Art may be defined, and many beautiful and useful arts are known and practiced. But in every day of our lives, new experiences tell us that nature is not defined, not yet fully understood. "All art is nature better understood" is high-sounding and rhythmic, but the seductiveness of its euphony is lost when tested by the rationale of practical application.

There is too much of this fluffy oratory mixed with the teachings of to-day. Like the diaphanous ether of champagne, it attracts by its sparkle, but its effervescence leaves only sediments and a nervous strain. Elocution is of the earth, earthy; and its science may be had for the mere picking up and arranging. Men and women who have studied formulas enough to undertake the work of teaching, should no longer circumscribe their labors by the limitations of any book except the great book of nature.

Listen to the vocal pictures of men and women with whom you come in daily contact; and though the voice may be one continuous strain of imperfections, the trained elocutionist should be able to discover the faults and teach the remedies. For contrast, listen to the nasal head-tone, explosive utterance, quick time, radical stress, and rising inflections of the housewife, when a servant drops a trayful of her best china. Observe the weakness of human nature under the influence of the emotion of anger. Then, listen to the low-toned thunder as it moves along the horizon line at close of day, and find in its monotony of sound and slowness of movement the deliberateness of Supreme Power, voiced

in the vibrations of the air. Study the effects of sound everywhere, and at all times, for imitative man is always striving to appropriate the effects of nature for his instruction and amusement.

The elocutionist should interpret the author's artificial language by the aid of factors of the natural language, which can best be acquired through a study of nature. This imitation of facts may be most harmoniously blended with fancy in what is commonly called idealizing, which is really nothing more than presenting the author's work as the reader thinks it should be, instead of presenting it as a positive matter of fact deduced from the text and situation. This is a very dangerous field of experiment; for to be successful the reader must possess not only great refinement of taste to limit him, but great skill in invention, to diverge from the author's verbal description.

Here is where imagination may, nay must, come to the reader's assistance. Imagination is that part of our mental action which, while it grows out of the truthful observation of realities, refuses to be limited by logical conclusions, and reaches into infinite space for expansion. Wonder, which is not always an agreeable sensation, may be the outcome of great eccentricity in this factor of mental picture-making; but true pleasure, satisfaction, repose for mentality will result only when the works of imagination bear so strong a resemblance to nature that the mind of the auditor or beholder immediately recognizes a standard for comparison in its parts, or as a whole. As theory is the forerunner of practice, so is imagination the originator of theory. The art of elocution may be idealized by this power; but the imagination of the elocutionist must be so versatile and supple as to be always a truthful elaboration of the author's invention in any given direction. If versatility or suppleness of imagination be wanting, the elocutionist will not only pervert the author, but he will fall into the habits of his own individuality and so produce the quality of sameness in his art.

Because the elocutionist sometimes gives scope to his imagination, and thereby seems to change and to enhance the value of an author's work, some are inclined to think the reader creates; but that is not the art of reading. The author presents his impressions through words, phrases, and sentences. Through his

science, the elocutionist studies the expressions of the author, and by his art he represents them.

The science of an art must be made up of factors, and any imperfection in the art results from the absence of some necessary factor. It is the teacher's part to name the missing factor and present it to the student, when the student cannot find it by reference.

The directions, "Put more feeling in it!" "Put more heart in it!" "Put more soul in it!" are simply commands used to check the interrogating powers of the student; for everyone knows that feeling has unlimited variations—that the heart is but a big force-pump to the body, and that soul, as applied to the art of elocution, means simply the unknown quantity for which the student is seeking.

The elocutionist should talk of his art as art, not as a special gift. The assumption of special gift is just as applicable to the engineer, the banker, the broker, and the politician, as to the public reader. Indeed, a few years ago we had several politicians in New York who possessed such unlimited special gifts in the line of finance that they were obliged to take up their residence in Montreal. Their genius was too overwhelming for their immediate neighbors. Their aspirations were too far-reaching for the limited realism of honesty. The egotistical assumption of special fitness, genius and inspiration in one calling only, should be relegated to the realms of superficial self-deception. There is genius and inspiration everywhere, when there is mental elation through pursuit of a strongly-desired object. If the individual hereditament of desire be in harmony with the environments, the reach of that desire will be limited only by its own vitalizing energy and the adaptability of the physique to the execution of a result.

It is wonderfully flattering to the Ego to be called a genius, a favored child of nature,—even just a little superior to the herd. A king feels his genius as he dominates a nation; so does the boss of a railroad gang as he commands them at their work. We are all great creatures in our own esteem. The desire to be thought a creature especially favored by the Creator is so strong that even the self-made man, he to whom the world accords the honor of shaping his own destiny, often, in boasting of his personal achieve-

ments, rather than admit the developing influence of his hard-worked, starving, ragged boyhood, will fall back upon the history of his ancestors, and claim his right to the position accorded him because of his mental hereditament from some progenitor, who lived high up in the family tree. Egotism, unquestioning and unlimited belief in self, is a liberal purveyor to all the follies of human vanity. The supremacy of egotism is shown when men make laws instead of discovering them. Such egotism does exist.

"It climbs the mountain, it roams the valley,
It invades the forest, and it holds the town;
It is the echo of the Supreme Power, but only echo!
The greater egotist, the greater clown."

But let us leave the fanciful regions of genius and come down to the hard facts of every-day life and its practical utilities. All men do and will talk. Some say that women talk, too. Then, since they all talk, may we not assume that, although language is in part artificial, yet as a whole it is a natural medium for the intercommunication of individual impressions, and that out of the very necessity of the situation, laws have been developed with the language? Who has discovered them?

Every sentence in the English language has not only its grammatical construction, from the study of which one must arrive at the author's logical deductions, but there is always an inherent though dormant, sensation, underlying the words. The development of this sensation by the human voice, in all its necessary variations, is the representation of the emotional part of the word, the phrase, or the sentence. The violation of any law affecting the human voice must produce defective reading and recitation; for all reading and recitation should be a perfect imitation of extempore speaking. Invention is a most important factor in the composition of an extempore speech; and time has a governing influence on invention; so that when invention is absent, as is the case in reading or recitation, we detect, through the inappropriate time, that the elocutionist is not extemporizing. Again, invention begets mental elation, which enlarges the degree of muscular action, and so increases the variations in inflections. Monotony in the movement of the reader's voice tells us there is no mental elation, no invention, and so again the imitation is exposed. To make the imitation perfect, one must know the factors and use them in place.

The laws that govern the vocal expression of the English language exist here in our own country. It is not necessary to go to Germany, nor to France, to learn the elocution of the English language. There is quite as much human nature in the United States of America as there is in any of the European countries; and we have this advantage, that while they do not have an opportunity of studying all our specimen Americans, we have had an opportunity of seeing and entertaining their various products, from the prince to the beggar, and it is an affectation to assume that there is a lack of opportunity to study human emotions in our own native land. 'Tis true we have not the architecture, the monuments, the frescoes, the sculpture, the paintings of the Old World, nor does the elocutionist need them. They belong to other arts. But for the study of human nature we have every variety, from the graceful native Indian to the imported Hottentot and the agile North African, the Wandering Jew and the disciple of Confucius. Germany, France, Spain, Italy, and the British Isles, have poured the energies of their population upon our soil, and it has sprung into a variety of life that affords a field of study broad enough for even the most ambitious student in the art of vocal picture-making—elocution.

Fellow-associates, though it may be assumed that in the science and art of elocution we have some advantages over those who have not given time and thought to this special study, yet we are here this week as students, to listen to questions and to participate in their solution, that we may be instructed and strengthened for our future labors. Let us, then, while we attack the problems that come before us with all the earnestness of a stimulated intelligence, endeavor to suppress the slightest prejudice, remembering that the impressions, the sensations, the thoughts, and the emotions of men are unlimited in variation. Man is the focus in which concentrate the unlimited radii of still undefined nature.

PLACE AND POWER OF PERSONALITY IN EXPRESSION.

BY REV. WILLIAM ROUNSEVILLE ALGER, D. D.

THE word personality is used in three senses. Its first and deepest meaning is the distinctive entity of a person; a free actor; the intrinsic substance of a spirit existing as an individual consciousness. Personality in this sense is the very being of a man regarded in his pure selfhood or unity.

The second meaning of personality is the mask worn by the spirit; the manifestation of a person by his outward form and aspect; his physical structure. This sense is derived from the Latin *persona*, a painted vizard which partly revealed, partly concealed, the character wearing it. The first use of the word refers to the inner, psychological side of the man; the second use, to the outer, physiological side. Both these meanings are clearly indicated in the phrase applied to Channing, "He had a small person but a great presence." That is, his physical bulk was slight, his spiritual weight, vast.

The third, and least important, meaning of the term personality is verbal or literary, and arises from the intercourse of persons with one another, not from the ingredients of their being either in soul or body. It signifies anything applied to a person in an emphatically individual sense. For example, one asks of his interlocutor, "Do you intend that remark as a personality or only in a general sense?" and he replies, "I never indulge in personalities."

Personality, then, may denote the spiritual man as distinguished from other spirits; the physical man as distinguished from other bodies; or some limited ascription to either of these. But the central import of the word is that indissoluble triple combination of energy, reason, and emotion, whose united aspect constitutes

an individual spirit incarnated in an organism. Society is the combination of such individuals in sympathetic, intercommunicative relationship. The subject which we are now to discuss is the place and power of personality in expression.

At the outset we must understand what expression itself is. Expression, taken in its widest sense, is the correspondence between signified states in being and significant signs in manifestation. Expression is an appearance of the interior of a being in his exterior form, just as impression is the appearance of an exterior fact in his interior consciousness. These two are correlated opposites, capacity to receive being properly balanced with power to impart.

Our impressions of outward objects are the reports made in our faculties by those objects or by ideal representations of them. We listen, for example, to a sound, and the impression arising in us from its report through the ear into the mind is that the sound proceeds from a drum. In another instance, we look at something before us, and it reports itself to our perceptions through the eye as a tree. In precisely the reverse manner, internal objects, or conscious states, make an external manifestation of themselves through signals sent from within and made perceptible without. We express, for instance, our dislike of a dog by the act of kicking him out of the room; our sense of disgust or of satisfaction by an appropriate contraction or expansion of the eyes, nose and lips; our will to communicate a thought to an associate by articulating it in words.

Expression, accordingly, is the external manifestation of the inner forms, qualities, and states of conscious beings for cognition and appropriation by other conscious beings. With this conclusion in mind we are prepared to take up the question as to the place and power of personality in expression; or, in other words, the true nature and method of artistic culture. For the only original source of expression is found in personalities,—free, intelligent, emotional, sympathetic, self-conscious beings. The only real and direct materials of expression, the only genuine substances to be expressed, are the contents of personalities, states of consciousness.

Inanimate objects become expressive only as they are charged with the designs, affections, intentions, of their creators.

A marble statue is expressive because the personality of the sculptor put a meaning into it. A mountain, a flower, a rainbow, is expressive because God made it; and the laws of its formation carry in them the symbolism of His personality. If the cosmos could be conceived to exist with no personality behind it or in it, it would be absolutely destitute of significant suggestion. The whole created universe, material and spiritual, is literally the revelatory expression of the life of God. The word which a man speaks is not the speaking man. So the universe is in no sense God, but it is His expression of Himself. Nothing which is not a free consciousness can ever be a primary cause and subject of expression, but only a medium for it. Expression always deals either with the *immediate* states of the expressive personality itself, or else with the *mediate* states of other personalities revealing themselves through it.

It is obvious from this how important must be the place and meaning of the personality of the artist who undertakes to express something for the persuasion or edification of a contemplative assembly, since the attractions or repulsions of his performance will be determined by the worth of what he has to express, combined with the felicity and force with which he wields the instrument of expression; and the thing he has to express is the inner side of his personality, while the instrument of expression is the outer side of his personality.

The finished artist in this department of experience, whether singer, orator, or actor, is one who, as Delsarte says, has full and free knowledge, possession and control of that whole apparatus by whose means the sensations of the life, the ideas of the mind, and the affections of the soul, are revealed. Knowledge of that apparatus makes the critic; possession yields the connoisseur. Add to knowledge and possession control, and you have the artist. Then the greatness of that artist will be decided by the nobility and wealth of his personality in its interior and the harmonious flexibility of its exterior. And how innumerable and immense are the differences of human beings in these respects! They sweep through the indescribable range that reaches from the lubber whose voice is a grunt and whose movement a jerk, to the hero who moves like an angel and speaks like a god.

Everything that one person does has interest, charm, fascination;

while everything done by another lacks this quality, awakens distaste, wearies the spectator. The same dance which, performed by a certain person, bewitches the gazer, when another performs it seems lifeless and poor. Two singers in succession sing the same song. In the first instance we are spellbound with wonder and delight; in the second, our attention flags and we turn away with a yawn. One painter—no matter what the landscape he elaborates or sketches—has a distinction in his touch, a nameless something in his drawing, his composition, his tint and tone, which makes his pictures attract the eye and engage the soul; while another, although choosing a far better subject and bestowing much greater pains on it, cannot get the public to look at his work, much less buy it. It is the same with actors and orators, and with leading persons in private society. Some, the moment they appear, produce a rustle and a hush, and make the company all eye and ear; while others, do what they may, either produce no impression at all or else an unfavorable one.

The secret of this difference resides, as is generally recognized, in what we call "style," with a nameless and mystic something behind it. The style of one is full of power to awaken interest, fix attention, give pleasure, suggest impressive secrets. The style of another is destitute of this quality. This distinctive style is present in everything one does, as a characteristic signal, affixing its peculiar value, whatever that may be, to each of his productions or performances.

What is the origin and significance of this fatal power of style? The word helps us not unless we know what it means. The deepest stroke of definition ever given in answer to this question is that of Buffon, who said: "The style is the man himself." But the mystery of this deep and subtle thought needs elucidation. The style of everyone is the distinguishing sign or living index of his personality. Let us not pass this statement by as a mere truism, but endeavor to illustrate to ourselves how great and profound a truth it is.

Every impression deposited in experience is the resultant of two factors: First, the report of the object; secondly, the personality of the subject in which it is reported. Thus, the same event produces widely different results in two observers, owing to the difference in those observers. A boor may hear the song of

a nightingale as unmovedly as he would hear the clatter of a loom; while a poet, thrilled through and through, melts into tears under those amazing notes of eternal passion, eternal pain.

Just so every expression of a human being is the resultant of two factors: First, the experience revealed; secondly, the form and color and motion given to it by the personality through which it is reached. Thus every expression of a godlike person borrows a certain divinity from him, inseparably associated with him, and breathing through him. So if a deformed and ignorant miscreant strives to express something majestic and lovely, it is necessarily degraded and spoiled by his derogating awkwardness and ugliness. In this way, the style of everyone, loaded with its proper degree of power and charm, or their opposites, inevitably arises out of his personality, that personality adding to or subtracting from every expression of his soul an interest and value measured by its own attractive or neutral or repellent attributes. The evident incongruity of an immense draft on your notice and admiration, endorsed by the style of a farthing personality, belittles or even vacates the claim; while the hastiest sketch of purpose, the least check on the bank of beauty and truth, backed up by a millionaire personality, suggests so much unuttered wealth behind, that it is at once gladly honored to the full. So the value of the revelatory power of style is measured by *the worth of the thing expressed plus the rank of the personality issuing it*. A boy just in the study of arithmetic, giving his opinion on some high mathematical problem wins slight notice, while the lightest word of a Newton or a Lagrange commands the most deferential attention.

Now every personality, taken in its full constituents and comprehensiveness, is the consensus of the three totalities of the man, the unity of the three sums: First, the sum of his bodily proportions or physiological parts; secondly, the sum of his spiritual powers or psychological faculties; thirdly, the sum of his accumulated experiences and accomplishments, or the wealth he holds in bay for communication. These three sums, fused into the unity of his personality, determine the style of everyone, and give to his performance the degree of weight, charm and value belonging to it.

What that degree shall be is not a matter of straining, but of being. It is fatally decreed by the quality and quantity of spir-

itual worth and potency assimilated into his character, organized in his experience and communicable by his will. The rank and fascination of style are exactly graduated to the richness with which it *suggests* love, wisdom and power, and the purity with which it *exhibits* goodness, truth and beauty. For love, wisdom and power are the divine constituents of being, the essential attributes of God, while goodness, truth and beauty are their revelation in creatures. The signals of this revelation are everywhere loaded, in precise proportion to their exactitude and harmony, both with inexhaustible significance and with irresistible authority. That is to say, inexhaustible and irresistible to those who appreciate the facts; for the divinest genius may in vain bring all its resources to bear to awaken appreciative consciousness in a lump or a stick.

Consequently, the way to beautify and aggrandize your style of expression is, first, to increase the amount and variety of love, wisdom, power, holiness, bliss, goodness, truth, beauty, right and freedom incarnated in your personal being, or *reflected* there; and, secondly, to improve the harmonic force and ease with which their manifestations play through your organism. But let us not limit these divine qualities to the fleeting charms of the outer person. When one is old and shrivelled, when time and grief and pain and care have obliterated his comeliness and grace, still he may be covered with those signals of spiritual virtue and excellence, those traits of modesty, courage, purity, sympathy, aspiration, trust, which can clothe human ruins with loveliness and grandeur, and make even wrinkles and gray hairs sweet, attractive and commanding.

A distinguished lecturer of our day has defined the work of the orator as the enforcement of truth by personality. This statement has been received with much favor and applause. It reveals an important insight, and is just and weighty, as far as it goes. But it gives as the whole work of the speaker what is really only one-third of it, and that the least essential third. The aim of the orator should be, by means of a superior, consecrated and inspired personality, to illumine, recommend and enforce beauty, truth and good on the sense, the intelligence and the will of his hearers. For it is beauty that awakens and fires the instincts of the life; truth that illuminates and guides the

faculties of the mind; good that enlists and impels the affections of the soul. Beauty moves, charms, persuades. Truth interests, captivates, convinces. Good wins, conquers, commands. Each of these three is essential to the other two, and if either be omitted in his expression, the method of the artist is defective, and his result must be precisely as much enfeebled in effectiveness as his method is marred with mutilation. There must be grace to draw the attention, precision to satisfy the intellect, and harmony to compel the surrender of the conscience. Wisdom by itself is cold and uninteresting. Join with it love and power, and all nature stirs in answer to the enchantment. Truth, unaided by the association of something more attractive and more forcible, can never achieve the full end of expression. Besides, what is it in a personality which enables it to enforce truth? The answer is: Goodness and beauty—some winsome signals of love and power. The following illustration, humble as it is, will irresistibly confirm this conclusion:

A mock-bird, in a village,
Had somehow gained the skill
To imitate the voices
Of animals at will.

A-singing in his prison
Once, at close of day,
He gave, with great precision,
The donkey's heavy bray.

Well pleased, the mock-bird's master
Sent to the neighbors 'round,
And bade them come together
And hear the curious sound.

They came, and all were talking
In praise of what they heard;
And one delighted lady
Would fain have bought the bird.

A donkey listened sadly,
And said: "Confess I must
That these are shallow people,
And terribly unjust.

"I'm bigger than the mock-bird,
And better bray than he,
Yet not a soul has uttered
A word in praise of me!"

The beauty, the grace, the cunning, the wonderful variety in unity, characterizing the personality of the mocking-bird, gave

to his expression, even in imitating an ass, a piquancy of interest surprisingly entertaining. The awkwardness, stupidity, stiff and doltish monotony, belonging to the restricted personality of the ass, robbed his *perfect honesty and veracity* of all claim to admiration, and made him a bore.

Of the three great ends of the speaker, formal truth is the least. Enlightening the understanding comes after winning the heart, and is inferior to inspiring the soul. Personality enforces truth by means of beauty and good, illustrates beauty by means of truth and good, and recommends good by means of beauty and truth. It is trinity in unity all the way through.

Up to this point, then, we have reached these conclusions: First, that personality is the free essence or mediating form of individual being; secondly, that the substances demanding expression are the contents or states of conscious being; thirdly, that the bodily organism is the medium for the outward revelation and impartation of these inward treasures.

Let us take a practical step further in advance. That step must be to show that since the force, excellence and charm of expression are directly proportioned to the goodness, power and beauty of the things expressed, and the purity and freedom of the organic medium of their revelation, the essential desideratum for everyone who aspires to be an artistic master of expression is *the exaltation of the rank of his personality*; that is, the enrichment of the contents of his being and the improvement of his skill in manifesting them. He must set before himself two ends. The first is to augment his being; the second is to perfect its harmonious action. But how is this to be done? Personalities may communicate their experiences to one another, but not their being. Increase of being comes from God alone, in whose infinite creatorship every dependent creature is openly and feedingly immersed. "*Thou shalt not live by bread alone, but by every word that proceedeth out of the mouth of God.*" The impartation from God is exactly adjusted to our fulfilment of the conditions of reception. And for the furnishing of these conditions faithful toil in every kind of self-cultivation is the indispensable and exclusive law. If you would enlarge your being, increase your wealth, and enhance your working functions or expressive skill, you must employ every means to cleanse the

media of your soul and body from every obstacle to reception and transmission. These obstacles consist of all the causes which lessen the openness and liberty of the faculties or impede the pliability and modulating range of the communicating signals. Let us illustrate this point and bring it home to useful application.

When Raphael drew, when Mario sang, when Taglioni danced, when Talma acted, when Dickens read, what was the secret of the transcendent effectiveness displayed, interest awakened and delight imparted? It was the exquisite perfection of function shown, the height of life and ease of performance. Grace is the deepest secret of charm. What is grace but the securing of maximum results with minimum expenditure of force? This accomplishment can come only through the moving of all the joints and sockets without friction, the play of all the parts without interference. This oiled and melodious operation is the consequence of a precise and free adjustment of our organs. It is the happy modulation of a perfect balance of every part in a self-possessed unity of the whole. To attain this the aspirant must make himself a clean and supple instrument of revelation, freed from the egoistic idiosyncrasies which in every unregulated individual impair and adulterate the universal type of humanity. He must eliminate all contractions from the bodily organs, all prejudices from the spiritual faculties. Then he will be in a condition to receive what is offered, and become a living and voluntary mirror for reflecting it before others. A pure and free personality is a transparent medium for divine realities to shine through; but one preoccupied with individual peculiarities intercepts the divine realities it should reveal, and fixes attention on itself.

Suppose a person to advance in front of an audience, with a club foot, a bent knee, a stiff hip, a crooked arm, a hunched back, a wry neck, a wobbling jaw, a lifeless lip, a shrunken nose, a squint eye, a cadaverous skin, and a wheezy voice. Suppose, in addition, that in correspondence with this physical side of his being, the spiritual side is made up of faculties narrow, mean, feeble, and empty, destitute of knowledge or training, and infested with all sorts of odious antipathies, envies and spites, so that he is as ignorant and bad as he is hideous. Suppose, then, that he should undertake to deliver an oration, or read a poem, or im-

personate a dramatic character. The spectators, according to their several characters, would experience sensations of mirth, curiosity, amazement, pity, scorn, disgust, sorrow, distress, or hatred. They could not experience emotions of approval, admiration, reverence, or delight. They could not feel themselves pleased, enriched, edified, inspired. Why not? The reason is clear. It is because the ignoble and repulsive marks stamped into the unfortunate performer are the language of weakness, discord, vice, sin, and misery—expressions of wrong and degradation—which inflict suffering and awaken instinctive abhorrence or pity. Besides this they prove that he is so crippled, and so tied up in himself, so confined to the revolting consciousness of his own wretched experience—such a symbolizer or reflecting mirror of the false, the bad, and the ugly,—that he is utterly incapacitated to be a revelatory medium of the godlike freedom and glory of any noble forms of truth, goodness and beauty. For every deformity or stricture in the body, every bias or prepossession in the soul, enslaves the personality to itself, and by this preoccupation of the medium with what is individual, blocks the reception and transmission of what is universal. But the business of the artist is to represent nature, justice, law, use, humanity, virtue, liberty, God—not to exhibit himself and his infirmities. Just so far as private peculiarities, either physical or spiritual, are protruded by him, his personality, instead of reflecting, intercepts those manifestations of the divine attributes, which alone have any real claim to be loved and worshipped, and which alone, therefore, should ever be exhibited by anyone for assimilation by others.

In contrast with the foregoing hideous and painful example, imagine, now, the opposite extreme. Conceive an orator whose physique is all symmetry and whose morale is all excellence. Let his form be perfect in proportions; his features vivacious, and glowing with health; his nerves surcharged with energy; his voice disciplined to every variety of tone, emphasis and inflection; his action faultless in grace and dignity; his reason and imagination of the highest order; his knowledge covering all departments of history, science, art, and philosophy; his character a model of everything that is pure and exalted; a devoted patriot, philanthropist, seeker of perfection, and worshipper of God. Suppose

him, on an important occasion, to address an assembly capable of appreciating the facts of the case. The effect must be overwhelming. The exemplification of all that can charm, instruct, move, convince and command—all that is clothed with the divinest loveliness and authority,—would be such as to enthrall, and ravish his auditors, and carry them away quite beyond themselves. Such would be the transcendent influence lent to his personality by the divine qualities dwelling in it and shining through it. It is thus alone that we can understand the supernatural power exerted by the simple words of Christ on the soldiers sent to seize him. When they all fell backward upon the ground, declaring in awe-struck accents, "Never man spake like this man," it was because more of God dwelt in him and spoke through him than they had ever felt before.

All the way between these ideal extremes of repulsiveness and fascination, each example of personal expression will be charged with power to kindle loathing or longing in the measure of its approximation to its climacteric type; or will produce mere indifference if it rests at an intermediate station in negative neutrality. So central is the place, so supreme the power, of personality in expression.

The most expressive and the most impressive of all personalities is the one that is the most impersonal, the least limited to itself. Thus, Shakespeare directly conceals himself and only indirectly makes the wondrous reach of his own personality known by the completeness with which he reveals all others. The greatest artist is he in whose manifestations there is the smallest appearance of any private attribute of the ego. This is the secret of the profound and eternal fascination of the dramatic art—the free assumption by one person of the forms and states of others, enriching the individual with the potentiality of the whole race to which he belongs.

The inference for the practical guidance of him who aspires after the completest power of expression is, in regard to his spirit, that he should strive to purge his faculties from sloth, pride, vanity, and bigotry, so that he can impartially contemplate all phenomena and estimate everything at its intrinsic worth; and, in regard to his body, that he should labor to liberate all the muscular radii between its centres and its circumferences, and

bring the entire organism into a poised, vascular and breathing unity wieldable at his will. Then he will have, within, ever-renewed, an inexhaustible quantity of pure and noble experiences to express; while without, the elasticity of his pantomimic and vocal organs will spontaneously respond to every demand and explicitly convey to those who would learn from him whatever he has to bestow. As the years of such a teacher and artist pass on, and his character ripens, and his treasures of wisdom multiply, and his love grows broader, if he continues faithfully to practice at the art of communication, his gestures, both of hand and voice, will at last acquire a reach of power and fineness mystic in its symbolic depth. For the delicacy and precision of their assertion, renunciation, and recovery of their forms, the ineffable gradation of the shading and lighting and melting of their motions in crescendo and diminuendo, attain a pitch where the expressions seem to shed themselves from the expressive instruments, and to go on extending indefinitely in space and time, and in the imagination of the listening beholder. When expression begins to touch its highest degrees, the words a speaker enunciates are the most feeble and insignificant of the emblematic agents he uses to convey his thought and emotion. Words are, comparatively, rigid finite quantities; but the qualities of attitude, look, and tone blend with infinity.

There is in this whole domain of personal revelation an inherent Nemesis, a fixed destiny, or rather, I should say, a divine justice, boundlessly beyond the control of our will. For the nature and level of our mood, the type and order of our character, the rank of our being—in a word, the grade and weight of our personality,—are infallibly betrayed in our expression. It needs but a competent interpreter standing by to see the whole truth uncovered. Who could not instantly fix the spiritual texture and calibre of the man who in a mixed company should be heard saying, with voice of goodish foolishness and accent of dry and empty unappreciation: "What a beautiful thing religious trust is! I think nothing else in the world is so perfectly lovely." The chasm is impassable separating such a one from him who declares, with dignified feeling, and a harmonized manner commensurate with his words: "When a man of true religious experience thinks of God, his soul thrills with a wondering awe whose tones seem to

go sounding through eternity. His hushed faculties hearken and hunger after these retreating reverberations of infinity, until the sounds and the faculties fade together, and he stands lost in entrancement."

Never can those who saw and heard Louis Kossuth, the Hungarian exile, when he was in this country, forget the impression he made on them. The pensive mournfulness of his brow, the pliant sweetness of his mouth, the unfathomable blueness of his rapt eyes, the thrilling music of his tongue, the nameless distinction of his bearing, the mystic beauty and wonder of his presence—all these blended in that indescribable, irresistible charm which was—the fascinating effluence of his personality.

The inmost characteristics of a man, with the degree of his experience and culture, are lucidly revealed, actually set in relief before us, by his conception of the proper rendering of a given composition. A dozen persons in succession may read the same poem, and make a dozen different things out of it, each transfusing it through himself and infusing himself into it in the process. For instance, an utterly materialistic worldling, a shallow, unfeeling, frivolous man, without a touch of sentiment or faith, would read the grave, weighty verses of a hymn in a manner as heartless and trivial as if he were talking about groceries:

When, as returns this solemn day,
Man comes to meet his Maker, God,
What rites, what honors, shall he pay?
How spread his Sovereign's praise abroad?

From marble domes and gilded spires
Shall curling clouds of incense rise,
And gems and gold and garlands deck
The costly pomp of sacrifice?

Vain, sinful man! Creation's Lord
Thy golden offerings well may spare;
But give thy heart, and thou shalt find
Here dwells a God who heareth prayer.

Such a style of elocution, applied to such a style of thought, at once empties the world of God, of dignity, of seriousness, of everything but the driest concrete matters of earth and sense. What is it that thus depolarizes the freighted lines, discharging them of all that they most contain? The personality of the reader. A second interpreter, a man with no insight, no fresh

and strong appreciation of sacred things, but full of formal belief and laborious efforts at piety, who tries to make up for want of sanctity by sanctimony, and to fill the vacancies of genuine emotion by a mawkish unction, reads it in the style known as the canting tone of the pulpit, where rhythm degenerates into sing-song and pathos dilutes into whine. A third person, with deep lungs, strong muscles, arrogant temper, ambitious spirit, and an overestimate of his own importance, will give the words with a puffy and boisterous emphasis, defiant and domineering, as if striving to command a greater impressiveness than he possesses.

In the first perverse example, the words crumble into verbal sand under the automatic analysis of mere mentality. In the second, they cling together and are prolonged under the sticky synthesis of a weak and affected sentiment. In the third, they are obtruded by the turgid emphasis of a conscious habit of self-importance. But the thoughtful and earnest person, who profoundly feels the truths of religion, renders the lines with unaffected manliness and gravity, with a restrained sense of melody, a distinct setting of the thoughts, and a reverential weight of emotion befitting the theme. Then and thus the substance expressed and the personality expressing are suited to each other. Attention is not distracted from the experience to be conveyed and fixed on something extraneous, but the experience itself is made the all-absorbing point.

In the first case, the mental element of expression swallows up the vital and the moral. In the second, the moral morbidly exaggerates itself over the vital and the mental. In the third, the vital grossly dominates the mental and the moral. But in the fourth, all three of these elements are in harmony and modulating equilibrium.

Manliness, propriety, sincerity, in a word, genuineness, is the one inimitable and irresistible thing. No man can successfully imitate it. No man who is what he ought to be can resist it. All efforts of mere ambition to disguise what we are and put on what we are not are utterly useless. When disinterested love, loyalty, usefulness, are the ends sought to be served, eloquence is the natural accompaniment of speech, and the orator stands forth crowned with power. But when eloquence itself is the end sought, power evaporates in vanity, and the would-be orator becomes an

impotent image, going through the motions, as it were, in a vacuum. Exaggeration, by art, is the ground of sophistical rhetoric; emphasis, by personality, is the ground of true eloquence. Words will be resistless when the trinity of seeing, being and doing become a unity in saying. Honesty and force of character, simplicity and sincerity of soul, consecration of purpose, purity and elevation of motive, unselfish love of God and man, wealth of personal experience, original inspiration drawn direct from the sight of truth, beauty and good, in their naked reality,—these are the requisites for making an orator genuinely eloquent. Vain, forever vain, is every attempt to substitute anything else in place of these. The most laborious artifices and the most cunning affectations go for nothing in the presence of the unerring intuitions of human nature. It is only the terrible fearlessness and straight-onward power of a soul possessed with faith in God, love for men, and sight of truth, and

No jingling serenader's art,
Nor tinkling piano-strings,
Can make the wild blood start
In its mystic springs.

Strange incoherencies result from the struggles of public speakers to appear what they are not. I knew one who, with a keen desire to seem to be self-possessed in power and consecration, but really wishing most to make a sensation, called learning and pride to the aid of vanity and servility, and his manner naturally became that of a defiant and deprecatory nonchalance, a contradictory mess which said as plainly as if it were articulate speech: "I wish to be admired, and I think I ought to be; but I fear I shall not be, and I will not have you suppose that I care anything about it." Another, trying to puff out his spiritual emptiness and hold in his brawny muscularity, showed as a ludicrous mixture of soft bully and pompous fool essaying the rôle of a mystic teacher, with a smiling combination of obsequiousness and swagger, a tone of familiarity that folly degraded into triviality, and a swell of bombast that moral feebleness turned into wish-wash.

But of all the types of affected personality haunting the pulpit, the most nauseous is the effusively goody sentimentalist. The substance of his interior is namby-pamby; the form of his exterior, confiding unction; his effluence, a sensuously spiritual self-complacency; his influence on intelligent auditors, half

curiosity, half disgust; his expression, that of longing to lay his head on your bosom and look up with smirking fondness and say: "How good it is to be good!" while you shrink with a sense of defilement and loathing, and use your handkerchief to wipe off the sweat of his touch. His unction is so dense that it actually becomes ointment. A smile of patronizing sweetness trickles through his face from the happy interiors like a psychological treacle. In his prayer he pats God on the head and says: "O how good you are!"

The average chronic look and bearing of anyone are the involuntary and unconscious expression of his personality, the signaling indication of what he is. This carries fatally with it a revelation, to the instincts and intuitions of others, of his estimate of his relations with them; and is, accordingly, either repellent, neutral, or attractive. The desideratum, plainly, is an open and modest demeanor, as fearless as it is unpretentious; an easy poise in the normal mean, ready to pass in either direction, according to the demand. On the one extreme, out of this golden mean, the expression in face and air of one who seems to be constantly apologizing for his existence is very objectionable; while, on the other extreme, the undisguised arrogance which appears to say: "How dare you presume to exist where I am?" is insufferable. A braggart, strutting down Broadway in New York, made his pomposity so offensive that an observer, who had the courage of his convictions, stepped up to him and softly said: "Please, sir, may I stay in town over night?" A deprecating, beseeching air is weak and disagreeable. An obsequious, fawning, smirking air is still more unpleasant. A dejected, mournful, lugubrious air is burdensome and painful to those who are not generously sympathetic, and it wears even on them. A proud, swollen, swaggering air is ludicrous to some, enraging to others. A sour, sullen, truculent, savage air is discordant and abhorrent to all.

The characteristic expression, inherent in a personality, is always present, and invariably adds its winsomeness or repulsiveness, its heightening or its lowering value, to everything he says or does. The charm of this is raised to its costliest acme by the removing of all merely individual peculiarities and cultivating all the universal qualities and traits to their greatest possible har-

mony. For when the personality becomes a clear medium and vehicle for those qualities of love, wisdom and power which are the symbolic expressions of God in the universe, all egotistic obstacles and signs being obliterated, it is filled with a pure intrinsic sovereignty that makes its spectators its loyal subjects. Then the speaker has a manly confidence and weight, arising not from his selfhood, but from what he represents and conveys. Every attempt to assume this for the sake of self-assertion or vanity is useless, and always results either in an uneasy affectation wholly ineffectual, or in an imperiousness which irritates its auditors into rebels.

Everything that a perverted and enslaved personality expresses has one uniform tinge and cast—either of arrogance, insignificance, obsequiousness, or whatever the quality may be which constitutes its fixed bias. The grand desideratum for a speaker, of course, is that his personality shall be so free and sensitive as to vary in exact accord with the substance of what he is to express, and with the conditions of time, place, auditors and circumstances. Then oratory is a living exhibition of spiritual portraiture. Under the inspiration of sublime ideas or passions, the soul of the speaker swells in fire to the height of its native dimensions and vibrates in proud response to the sentiments his tongue proclaims.

Beauty fascinates the senses, wisdom satisfies the intellect, but eloquence ennobles the soul. It is the reading and the ruling of spirits. It is the flooding of inferior souls with the contents of a superior soul. Its votary must learn accurately to convert feeling into form and mutually translate the visible into the audible and the audible into the visible. For any real preëminence in this supreme art one must be a lord of experience, a sovereign of the inner life, throned in conscious wealth, animated with beneficent purpose, sceptred with strength, and crowned with grace. The master of eloquent speech must be a master of passion, knowledge and goodness. Such a man is of a royal strain of personality, a direct heir in the divine line of intrinsic kings—monarch of insight and sympathy, autocrat of the modest but mighty empire of himself, drawing imperial revenue of impression from the vassal universe, and dispensing imperial largess of expression to every docile attendant.

DISCUSSION.

MISS ABBIE A. BIRDSALL: After listening to the paper read by the Rev. Mr. Alger, with its noble and lofty arguments, one feels that the ground has been so thoroughly and so conscientiously covered that all that remains for the discussor to say is, "Those are my sentiments also." I agree so heartily with all that Mr. Alger has said that I will not attempt to criticize, but will merely enlarge, perhaps, upon some of the worthy thoughts he has so ably expounded.

The first point we would consider is this: Mr. Alger says "that everyone who aspires to be an artistic master of expression must exalt the rank of his own personality;" or, using my own words, that a being must be pure and lofty himself before he can hope to be an exponent of the highest form of expression, or a true medium through which noble thoughts and actions can find living expression.

Further on he declares that "genuineness is the one inimitable and irresistible thing." We agree with him. Hypocrisy in art is a detestable thing. How many we meet who on the surface appear bland and innocent; but as time passes we are able to judge them, not so much by what they seem as by what they are; their faults and vices become evident. Many take great pains and spend much money in striving to adorn their outward selves, their exterior, and in cultivating their outward manners, some even going so far as to spend a whole year in Boston, returning with the outside of their platters brilliantly shining, but the inside like unto "dead men's bones." If orators, and especially teachers, would take the trouble to elevate their own natures, there would not be so much hypocrisy in art, and one could wield a higher and larger influence over one's audience or one's pupils.

We cannot agree with nor admire the advice of *Lady Macbeth* to her husband, as she reads at a glance his tell-tale, weak, distracted soul:

"Your face, my Thane, is as a book, where men
May read strange matters: To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue; look like the innocent flower,
But be the serpent under it."

We need broader, nobler minds in every profession; minds that

are so full of big thoughts that they have no room for petty jealousies and narrow prejudices, which are the downfall of all whole-heartedness, and tend to make a nation of little-minded men and women. This 19th century is one in which grand projects and ideals are coming to the front. Life is too earnest to fritter away in frivolous thoughts and actions.

Another point brought up by Mr. Alger is the "falsity of allowing one's peculiarities to be prominent," and also that "the greatest artist is not the one who exalts the ego highest." Any idiosyncrasy is a flaw; hence it follows that intrusion of a peculiarity into an impersonation makes a rendering less valuable because less artistic. One should not force his peculiarities into the character being impersonated, thus giving rise to the common expression: "Oh, yes, they did well, but all the time I was perfectly conscious that it was Susan Smith reciting." If there were more large-minded men in the profession like him whose paper I have attempted to discuss, our art would soon become a powerful means of elevating public taste as well as of reforming (for I think they need reforming) those people who try to rule the profession because, forsooth, they have a plentiful supply of that common article brass, and are forever exalting their own precious egos. One should be willing to sink personal feeling when, by so doing, he can make himself a true vessel of good to others.

As we gaze upon the little, frail craft in which our noble heroine, Grace Darling, risked her life to save those perishing in the waves, we thrill with admiration at her deed. All of us have opportunities in our own art so to glorify noble deeds by a grand and lofty rendering of them, in verse or prose, that they will leave upon our audiences an impression for good remaining, perhaps, for all time.

In impersonating it is necessary first to comprehend the character one is striving to portray. In teaching one should confine himself to selections within the comprehension of pupils. How ridiculous it is to see a child get up before an audience and roll off words which require a Webster to understand!

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Mr. Alger says that "the average chronic look and bearing of anyone are the involuntary and unconscious expression of his personality." How true it is that whenever we meet a stranger, without conscious action on our part we form an estimate of

his character, and how frequently these estimates are true. One's life leaves its impression upon the face. How strongly *Hamlet* brings out this thought in the Closet Scene with his mother:

“ Look here, upon this picture and on this,
The counterfeit presentment of two brothers.
See what a grace was seated on this brow—
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven kissing-hill;
A combination and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband. Look you now what follows:
Here is your husband, like a mildewed ear,
Blasting his wholesome brother,
A murderer and a villain,
A slave that is not the twentieth part the tythe
Of your precedent lord—a vice of kings,
A cutpurse of the empire and the rule.”



THE EVILS OF IMITATIVE TEACHING.

BY L. MAY HAUGHWOUT.

“TO hold as ’twere the mirror up to nature.” Thus runs the edict of our oracle, our simply-wise instructor, our wisely-simply Shakespeare. There is no doubt that he wrote those lines for players’ profit, because he was “offended to the soul” to see the superficiality displayed everywhere by these abominable imitators of humanity.

Bad habits are our dearest foes, and the threescore years and ten, allotted us for discipline and growth, seem all too short a period in which to do our warfare; so the enemies are visited upon the children, the battle is continued, and often many lifetimes of years are required to annihilate these stubborn adversaries. But as the generation is greater than the individual, so its bad habits are greater than the bad habits of the individual, and require a proportionately longer period of time to eradicate. The bad habits of those “abstracts and chronicles” of the time in Shakespeare’s day still live in ours, and we must vanquish them or by them eventually be overthrown.

Imitation in our art (or in any art) is one of these bad habits which threatens to destroy us, and which already causes the “judicious to grieve.” Morally speaking, it is possible for one to imitate the actions of a good man and to progress rapidly in the ways of deceit. But it is scarcely possible to emulate the character, the spirit of the good man without growing in his likeness. The outward deeds may be dissimilar, but they confirm the same opinion: Here is a good man. The same is true in our art of elocution, or expression, whichever you will: To copy specific forms of voice and action will never lead us aright. We may “split the ears of the groundlings” and “set on some quantity of barren spectators to laugh,” by our apings and tricks,

but, alas! we shall never win the plaudits of those whose opinion outweighs all others.

It is not the evils of imitation in a philosophical form, or as a general menace to our art, that I wish to consider now, but the blunders we seem forced to commit, and the everyday perplexities which confront us, as a result of this traditional form of training. I would go a step further than this, and consider its influence on the individual life and character of the pupil.

"It is impossible to excel as both teacher and reader," quoth one of my wisest tutors. I am not sure that that is undeniable, as there seems to me to be nothing in either inimical to the other; but of one thing I am certain, and that is that many excellent readers are atrocious teachers, and often an inferior reader is a superior teacher.

Let us look at the first case: Why is it so frequently true that a good reader is not a good teacher? Perhaps the first suggestion in reply is, that these persons have not that special and essential talent—the gift of transmitting knowledge. This reply may satisfy us in regard to an individual case or two, but even then we must consider them as exceptions, for a good reader must necessarily have at command all the arts as well as all the artifices of expression, and how absurd to admit that in practical affairs all these natural and acquired resources should ingloriously fail! No, we cannot accept such a reason in many cases. The thorough mastery of the spirit and art of expression will in itself go far to make a good teacher out of a poor one, be the subject taught what it may. Let us trust that the day is not far when all teachers, whether of mathematics, of language, of science, will awaken to their possibilities, and become, as a class, a little more animate than they now are. Because one is rich in tabulated knowledge and index experiments, he has no right to be poverty-stricken in the manner and method of communicating this learning to others. Indeed, he should be held doubly responsible; and he will be by the pupils of the future.

Other reasons may be assigned: The good reader may not have the mastery of the technique of his subject, or it may be a fault of disposition, lack of patience, of perseverance, of discipline,—all of which may be accepted as applicable to certain cases; but as far as my own observation goes, "the *why* is plain as way

to parish church," and covers nearly all cases. It is that there is little training along normal lines and a great deal of mimicking abnormal results. The teacher has a fine voice, good melody, good rhythm; let the pupil try to acquire similar tones. In order so to do, let him hear the model voice often. The teacher has graceful and expressive control of form and feature; let the pupil have frequent examples of this to admire and simulate. The teacher has vivacity and personal magnetism; let the pupil see that and strive earnestly to effect a like manner. Shall we condemn such teachers without quarter? No, let them plead innocent of wrong intention. Almost all workers are inclined to accomplish results by as little labor as possible, and when one is overworked and underpaid, as is often the case with elocution teachers, it is not to be expected, perhaps, that the longest, most laborious mode of training will be adopted. Certainly to recite a selection for the pupil, and thus at one rendition give the thought, the method and the manner, is a wonderful saving of vitality and patience.

And then students are lazy more frequently than teachers. This method agrees with them. Original analysis and interpretation would be a demand too great for their allowance of energy—for we all know that many persons affect our subject because it is so easy to make a show in a short time with it. Then, too, the public is well pleased with these puppet-performances. If it is made to laugh or cry, it does not question the absurdity; if it may marvel at echo-tones and dramatic evolutions, it cares not for the thought of the author. So the teacher who can most easily give her pupils these tricks, often receives highest commendation from the indiscriminate public. There are many seductive arguments in favor of this method of training, and we teachers are simply human beings. Our pupils come to us, usually, for polish; we shine them up beautifully, they pay us willingly, and go away satisfied, and only we know that the glitter is not gold.

Take the second case, of a teacher who is not a fine reader and yet is a successful teacher. The reasons are obviously the converse of the former. Of course, a good teacher must possess certain qualifications, such as taste, sensitiveness, love of nature, imagination, etc. Such a one has high ideals, but, lacking the power to exemplify them, knows it so well that self is kept

in the background, and the face and form of nature and truth are held ever before the pupil as the only possible models. Perhaps this one does not deserve commendation more than the other who teaches by imitation; it may be that virtue is the result of necessity, so that limitation and not conscientiousness is the cause.

In view of this, may we conclude that it is better, on the whole, for a teacher to be an indifferent reader? No, many times, *no!* Other things being equal, the teacher who can do the best interpreting should be the very best teacher. Such a one has resources that are invaluable: Experience, which never fails to inspire; achievement, which always encourages; repose and control, which ever command respect. If to these excellences are added fidelity to God, to nature, to truth, and independence of man's opinion, of conventionality, and of false tradition, then, indeed, do we behold a truly great teacher. Had our profession more such representatives, we would not have to struggle so hard to gain recognition in the higher institutions of learning nor stand silent before the accusation of lightness and frivolity. The most serious phase of this mode of training is the influence it exerts over the pupil. If a teacher has not moral courage and decision to stand for the right and, if need be, to sacrifice expediency, then must his character deteriorate as an individual and just reward. If many teachers insist upon lowering the work by inculcating false principles, then must the profession at large suffer censure. But the pupil who is taught wrongly suffers most of all, being an involuntary bearer of false fruits engrafted by others' hands. Does this seem a too serious view? Let us see what we may do, what we must do, from the trend and nature of our work.

The art of expression as exemplified by reading, recitation, acting and oratory, differs from the other fine arts in one very important particular: The result of all the work must be made manifest by the pupil's own person. In the musical arts, the musician hides himself, as it were, behind his instrument. Even in the art of song, one may say the personality of the singer is, in a measure, lost in the execution of tone-effects. This should not be true. Song should not be limited to the play upon the larynx, but should be a medium also for the soul's revelation. The

painter is represented by his canvas, the sculptor by his marbles, the poet by his lines, but the expressionist must exhibit himself to the scrutiny of the critical and the curious. In other arts the achievement may be called; execution in this, exemplification. Now, from this cursory comparison we can easily see what temptations threaten: Pride in self, not in the thing done; love of applause, not of fidelity; fear of criticism, not of falsehood; striving for effects, not for causes—or, to express them all more tersely, vanity, insincerity, cowardice, affectation. Are not these serious results? Are they not sins if indulgently encouraged?

These are some of the tendencies of our work, unless we ward off carefully every inclination toward them, and by precept and example make them hateful. If, then, these are tendencies of elocution, unless discouraged and actually warded off, how will they result, inevitably, if fostered by imitative work? Cause is lost in effect; soul is forgotten for body; subjectivity is eclipsed by mannerism; manifestation is sacrificed to representation; truth is discarded for selfish enjoyment; art is dead. Besides these things we may do, if we teach thoughtlessly, there are certain things we must do, if we teach seriously. We must direct the taste, moral and æsthetic; we must make the truth beautiful for its own sake; we must show all things contrary to truth as distortions; we must arouse sympathy, justice, courage and charity; we must teach the balance of the emotions and so avoid sentimentality. All this work is ethical, and it is for this very reason that the responsibility of the teacher of elocution seems to me so great. While some teachers describe the veil of the temple, others the duties of the high priest, and still others tell of the ark and cherubim within, we do sacrifice and enter the holy place ourselves. We must help those in our care not merely to think, but to feel; not only to feel, but to live!

"Ah," you say, "if elocution be placed on so high and ideal a plane as that, very few persons, comparatively, will care for it. Our occupation will be gone if we make the subject so serious." Then let it go and try some other honest endeavor. With a courage like to *Lady Macbeth's*, let us say, "*We fail.*" Relegate exhibition and mimicry to the street pageant and the dime museum, but let art not be degraded by such association. "Bet-

ter pursue a frivolous art by serious means, than a sublime art frivolously."

But I do not believe that conscientiousness will kill our profession, nor any other. Nay, I believe it will give life and reality to every achievement on earth. Happy am I that there are some teachers who heroically work along these lines. They are the apostles, the prophets, the seers, of our order. Let us hold up their hands, let us emulate their example. And how shall we do this? In the language of the Prophet of old, "Come, let us reason together." This is the time and place. No one is a member of this Association, I am sure, who hopes to gain much and give nothing. A correspondent in *Werner's Magazine* for May suggested that perhaps these "advanced teachers" did not want to "give away their particular tricks." Selfishness is not a besetting sin of teachers, and one who deserves to be enrolled as "advanced," uses no "particular tricks."

Without any pretension to originality or exhaustiveness, but chiefly to elicit suggestions from you, I will set in order some means by which the imitative element may be largely eliminated from elocutionary training:

Do not read nor recite for the pupil any of the assigned selections.

Require the student to give an original analysis, and do not alter this conception unless it is faulty in the extreme.

Do not criticize details before the fundamental errors have been attacked.

Do not allow the student to cram, that is, to memorize mechanically. Better not memorize at all than to make it an entirely separate act from the giving out.

Encourage extemporaneous speaking on simple topics, especially the relating of experiences, humorous and otherwise. In talking, not long since, to a teacher of wide experience, she said: "I intend not only to encourage but to require extemporizing in my classes in the future. I believe that, more than any other one exercise, develops individuality."

Many of us are anxious, yea, hungering and thirsting to grasp the surest and straightest path to the truth. Truth is the end and aim of our work, and only "the truth shall make us free!"

DISCUSSION.

MISS ALBERTA OAKLEY:—If time permitted, I should like to emphasize and enlarge upon several of the points in the excellent paper to which we have just listened, particularly upon that touching the lack of normal training in our profession. In my correspondence with elocutionists I have observed an overmastering tendency to underscore the emphatic word. Miss Haughwout's paper is, from first to last, so practical, so helpful, so full of good things, that I should like to underscore it from beginning to end. You will, therefore, please consider the entire paper underscored, and let me pass on.

In their eagerness for results, young and inexperienced teachers are more likely to employ imitative methods in teaching than are those who have learned that time and the quiet force of the sunshine bring the seed to a perfect flowering. "Be patient" should be the watchword of both teacher and pupil. Though "Art is long and life is short," remember that "Work done least rapidly, art most cherishes;" and, to quote further from Browning, "things learned on earth we shall practice in heaven." We have, then, an eternity before us—no need for hasty work.

As a class, we elocutionists are not earnest enough. Elocution is the art of arts, lying closest to nature, reflecting most clearly the human heart and mind, and that spark of divinity, the soul. There is, truly, too much show and too little soul! The teacher should aim to rouse the soul of the pupil at the first lesson. Impress him with the sublimity of the art, and yet with its simplicity and its general application. Give him a high ideal; fix his eyes upon truth! Let us say to the frivolous girl who comes to us hoping to learn a few showy pieces without effort on her part to master first principles: "Vocal culture without soul-culture is of no enduring worth. Unless you are more tender in tone toward your mother, more loving in tone toward your father, more gentle in tone toward brothers and sisters, more patient in tone toward the erring servant, your study is of little avail—the flower you bear may be perfect in form, but it will lack perfume."

We teachers are constantly beset by those who have not the patience and perseverance to practice music, and who hope to make a drawing-room showing in our art, an art in which to

attain excellence requires more careful and painstaking study than any other art. Others come for coaching, that they may read creditably before some club or gathering. If the teacher yield to these fools who would rush in where angels fear to tread, the only method available is the imitative. However, we are not the only teachers who suffer thus. Art teachers are continually sketching for pupils who play in color and daub canvas.

I would not say that it is "impossible to excel as both teacher and reader," but I will say that to excel as both is rare. The reader exercises his creative faculties; the teacher, his critical powers. The two elements rarely co-exist in equal proportion in any department of life, literature or art. The teacher of elocution, therefore, should read and recite frequently to check the abnormal growth of the critical faculties. He should create things worthy of imitation; for nothing is truly worthy that is not worthy imitation, or, as Legouv  puts it, "Nothing is good which may not safely be copied." We have been told that "imitation in our art (or in any art) is one of the bad habits which threaten to destroy us." "Come, then, let us reason together."

Because we seek to reflect nature as in a mirror, shall we refuse to gaze upon the image caught in the reflective nature of another? We have ever the living model in nature herself with which to compare the reflection. If it be good, may we not with profit investigate the method which reproduces nature so perfectly in art? If it be bad, may we not be saved from making like travesties on nature?

"The canvases of Lapage are nature itself." If the student of art can reproduce them, may he not, following the same methods, produce original pictures? And, with the inspiration imbibed from the master may he not himself become even a greater master in the school of natural painters? Is modern sculpture poverty-stricken because of the rich legacy of the ancients? Great as is the power of imitation in artists, modern sculptors have failed to copy satisfactorily these works of the ancients; and these fragments of the past are preserved a stony rebuke to much of the present. The ancients gave us perfected form in their statues. "What's come to perfection perishes," so they nearly perished. Yet,

"They stand for our copy, and once invested
With all they can teach, we shall see them abolished."

Indeed, some modern critics have sought to destroy these idols of a bygone age, for proof of which we have only to recall the recent attacks made upon the the Venus de Milo. Generations of imitation may, at length, burst into spontaneous production, when, added to perfection of form, we shall have spirit.

Actors are, perhaps, of all artists, the greatest imitators; and yet a cursory reading of Phelps's "Stage-History of Hamlet" will convince one that the best actors imitate, but not with slavish servility. What the judgment commends should be imitated. We find the great interpreters of this mystic character exhibiting rare flashes of spontaneity in action, inflection, and often in the general interpretation of the character; and is it not a triumph for the 19th century players to read in the *Dramatic Notes* of October, 1884: "Mr. Wilson Barrett has given to the stage, for the first time, the tragedy as Shakespeare wrote it, in as perfect a form as is possible within the limits of the stage." Mr. Charlesworth, in an article entitled "Some Modernisms of the Stage," which appeared last March, pays a similar tribute to Mr. Barrett's *Hamlet*. He says, further: "Seriously, I think we are justified in believing that never in the history of civilization—and there has scarce been a civilization without a theatre—has there been acting so grand as at present, and such noble holding of the mirror up to nature."

I venerate the past, I have faith in the present, and I have unlimited hope for the future. The present is great because of the excellence of the past; the future will be greater because of the greatness of the present. How shall we preserve that which is good for the future? A recent communication reads: "Other matters being equal, we shall be able unerringly to observe that the *better* is being over and over again imitated and brought into prominence. By this sinuous route, through long ages, the *best* is arrived at—a practical demonstration of the survival of the fittest." Man himself, God-created, is a creature of imitation, made in the image of his Maker; and man's gratitude and affectionate ambition lead him to create the godlike, "As if his whole vocation were endless imitation."

Nearly all the masters in art and literature have begun by imi-

tating some worthy model. Very little or no elementary knowledge is acquired otherwise. Is not imitation the foundation of the art of elocution? Speech is the vocal expression of thought. The child learns to speak by imitating the laboriously distinct pronunciation of the infantile word *pa-pa*. No doubt the word precedes the idea, and ah, how often the words of students of elocution precede their conception of the ideas involved! To *Polonius's* question, "What do you read, my lord?" they must, with *Hamlet*, answer: "Words, words, words!" But the babe lisps *pa-pa*, and is coaxed into repeating it again and again to the delight of the father; and at last (just when, who can say?) the beautiful idea flashes on the baby's mind and he associates the word with his father. Thenceforth he uses the word intelligently; and who can deny the spontaneity with which the child says *papa*, reflecting all the varying shades of his changeable moods and emotions? May it not be so with the child of larger growth, the child who is still a child in the higher forms of expression? In the experience of every student of elocution, there must come a time when he awakens to his own possibilities; when the model, having served its purpose, is set aside, and the pupil becomes independent.

"Growth came when, looking your last on them all,
You turned your eyes inwardly one fine day
And cried with a start—What if we so small
Be greater and grander the while than they?"

Rarely do we have a perfect imitation; the variations give individual character to the work. There was once an architect who built two structures exactly cap-a-pie, twinlike. It is said that his example was never followed and that he died young, in the flower of his development. Imitation may be defined, perhaps, as creation after visible models; if so, it is a leading step to spontaneity, which might be defined as creation after invisible models. In the language of another: "Imitation is not a destroyer, but a perennial Phoenix springing from the ashes of the past in yet more perfect and richer plumage."

CLASS TEACHING OF READING.

[In the absence of Mrs. Sara D. Jenkins, who was to have read a paper on this subject, discussion by Mrs. Elizabeth Mansfield Irving. Mrs. Irving spoke extempore as follows.]

MRS. ELIZABETH MANSFIELD IRVING: It is a great disappointment to us all to know that the paper which we expected is not here. I can assure you that I am as ignorant of its contents as any member present, and I will occupy only a few moments in opening the discussion and then give way to abler minds, who, I am sure, are bubbling over with thoughts upon this subject that is of such great interest to us all.

The necessity for class teaching of reading to-day seems principally to be in the public and private schools and colleges, and therefore it deals with those just entering the field of literature.

In the very first lessons in the majority of classes, the teacher is confronted with impure voice, imperfect articulation and pronunciation; with a stolid expression of face, an awkward attitude, a great lack in the knowledge of the meaning of words, and a greater lack in the knowledge of all living things. Granted that in the first lesson the teacher has the confidence of the class, he knows that to keep that confidence he must work on the principle of the "greatest good to the greatest number."

One of the first requisites, then, is to be schooled in the economy of time, and I think we realize this at the present time, when so much is said about throwing away the books that have been prescribed by boards of education for use in schools, and taking in their place histories, stories of various kinds, fairy stories for the younger ones, and so forth. Some go so far as to say that the whole series of reading-books and works of elocution are good for nothing except, perhaps, for curl-papers or for making a bonfire. I think, however, that many of us find in our experience in class teaching that it is necessary for each pupil to have a book, some book, that may be deemed best by the teacher; a book that should be owned by himself, and not one that is brought into the class for a few days or a few weeks, passed to him perhaps for a few moments, and then must serve for a dozen or more other pupils. This book should contain various styles of selections that have a tendency to bring out the latent powers of the class. I would, however, supplement this books with papers,

with other books, with exercises that might be placed upon the blackboard. But while we should use great care in the selection of the pieces that they are to read, we should give thorough control in grace, lessons in articulation and pronunciation, and we should not forget in the various means we use for such purposes, that we must educate the mental and the moral part of the nature of our pupils. We should choose selections that will lead them to study nature, animate and inanimate. Place books in their hands that will lead them to think in this line. We should awaken their imaginations and their aspirations, should make them believe in a higher intellectual development for themselves; for great is our advance in civilization, and mighty are the forces that are at work to-day and that have produced the wonderful inventions which mark this era as an age of progress.

It is too often said that our great writers and our great orators are passing away, our great men and women are passing away. We must not forget that the general diffusion of knowledge has lifted the great mass of men and women to a higher plane of thought, and that in this great surging mass of manhood and womanhood there is a higher method of thinking, a greater power in dealing with their fellowmen; that to-day a man must be a greater writer, he must be a more eloquent orator, he must be a more intellectual reader, a more thoughtful financier, a more skilful engineer, than in the past, if he would have future generations point to him as a beaconlight in this present era. We should impress upon the mind of every pupil who comes under our charge that he should be thankful that he lives in this age, when the voice of progress has awakened the human mind to a clearer understanding of its great possibilities. For, towering about all the instrumentalities of society, above all inventions, stands man, their controller, created in the image of his Maker. I would impress upon the mind of all pupils that if they are to reach high places they must be earnest men and women; I would make them thinkers; I would make them workers; I would impress them with the divinity of labor, and the fact that God has given them a mind to cultivate, a hand with which to work, and a soul to save. Then and only then can the teachers of class reading be assured that their work has not been in vain.

ELOCUTION IN COLLEGES AND THEOLOGICAL SEMINARIES.

BY E. LIVINGSTON BARBOUR.

EACH successive age has produced one or more great minds, who, either from motives of curiosity or intellectual research, have given much time and thought to the subject of human expression. But it is only within the last half of the present century that this subject, so full of importance to all in whatever sphere of life, has been ranked among the sciences worthy of recognition in our colleges and theological seminaries. This "consummation devoutly to be wished" has been achieved through the earnest efforts of the patient workers, who have only recently succeeded in so classifying their knowledge as to make good its claim.

Let us first look at our colleges, their purposes and aims. What are they but the places where the thinking men of the next generation are being trained? What our college is to-day determines what our nation will be thirty years hence. The young, with minds forming, with thoughts becoming fixed in their courses, are forces. What hidden influences, what environment shall shape them? Shall they be made vessels of honor or of dishonor? Fittingly have we called our colleges our "Alma Mater." From it we receive mental nourishment which shall strengthen us in future years to fight the battles of life. "Who can overestimate the benefits of pure and stimulating instructions which radiate from our collegiate centres of knowledge and religion? They are the reservoirs from which streams of mental power and moral health flow out, through diversified channels, into myriads of households with life-implanting and life-sustaining properties for their inmates." From its walls emanate men who fill all walks of life, the spiritual physician side by side with him

who ministers to the physical. The cause of the widow and fatherless, plead by one reared within its precincts and the teacher, whose presence adds distinction and honor to the name, were, in turn, once the humble disciples of others who have long since passed from its activities. Here the business man learns habits of regularity and a knowledge of system, while to the social life it has ever been an inestimable blessing. The relation of the art of expression to these various vocations in life is, at present, the theme for our consideration.

When in 1618, after more than 20 years of patient experiment, Johann Kepler completed his discovery of the so-called Harmonic Laws, or the relations of the planets, when the secret doors that had waited 6,000 years for a key were at last unlocked by a theory of an elliptical orbit, the great astronomer of Magstatt, no longer able to contain his rapture, cried: "O Almighty God, I think Thy thoughts after Thee." What the Legislator of the Heavens did in the department of astronomy, we seek to do in true oratory and noble conversation—"think God's thoughts after God."

The words "idea" and "theory" are sacred to some linguists, because of the possible derivation of the one from the Latin and of the other from the Greek, and of a possible design by these words to express conceptions as they lie in the mind of God. The ancient Platonists used the word "idea" as an eternal, immutable and immaterial form or model of an object, an archetype or pattern, according to which the Deity fashioned the phenomenal or ectypal world. An idea, therefore, properly implies a perfection of image. If we can, at the outset, bring before us the divine conception of the grand truths of nature, what a starting-point that will be! Now to express these thoughts to our fellowmen, to have them see as we see, to be impressed as we are impressed, requires the harmonious action of all our agents of expression. When the arm shall partake of the grace of His arm, when the eyes—those windows of the soul—shall flash with the fire of divine truth, when the ear shall hear the sound of His music, and the voice utter "Peace on earth and good-will to men," which He hath breathed into our hearts,—then shall we attain to the highest power of this high art we have chosen. Should not he who waves the banner of Jesus Christ so tell the story of the cross

that it will sink deep into the hearts of his hearers, and bring forth fruit a thousandfold? His knowledge of Biblical history, his fine sense of the beauty of good language, may be such that the thought may be clothed in a garment of purple; but without that purity and sweetness of the voice, without those delicate intonations, without grace and dignity in manner and repose, without fervor, without inspiration, "discourse upon discourse may fitly be called the funeral of important subjects."

The motive power of speech is the breath of God, but how often contaminated with the narrow, feeble, sensual atmosphere of a corrupted human heart. Should it not rather be our aim to cultivate and beautify the voice, and breathe forth words so pure and true that they will permeate the atmosphere of earth and render it worthy of a divine breath? Last summer, while at Ocean Grove, N. J., a noted divine was announced to speak in the great tabernacle. Although this spacious building will seat some 10,000 people, the popularity of the famous orator was such that the appointed hour saw twice that number of hearers. I among them reached the building, found it overflowing, and contented myself with listening, for no view of the speaker was now available. As I drew near I was horrified to hear what I supposed to be a drunken fight. This no doubt occurs at many seaside places; but Ocean Grove is a strictly temperance resort and Sunday laws are most strenuously observed, so that I was horrified when I heard, as I supposed, a drunken man taking God's name in vain. Everything else, however, was tranquil and peaceable. My curiosity prompted me to seek a higher point of observation; and, looking over the 15,000 spectators, I could see the noted divine and hear him ask and answer the following question: "Brother, do you know who it is who saves you? It is Jesus Christ." The voice I attributed to the drunken brawler evidently belonged to the orator of the day! Our conception of the divine character of Christ, His perfect manhood, in which loving tenderness and great strength were combined, His noble mind, His immaculate development in every direction, is of so elevated a standard that we cannot conceive of a harsh tone or an uncouth gesture.

The value of attitude seems to have been lost sight of by many ministers and lawyers; or else they have not secured that perfect

control of the will over their muscles that will give them unconscious ease and grace in the pulpit or at the bar. I once heard Henry Ward Beecher tell a little reminiscence of his own experience. In the church where he was minister there was no pulpit—only a platform—and some of the elect ladies, honorable and precious, waited upon him to know if he would not permit them to have a screen drawn across the front of his table, so that his legs and feet need not be seen. His reply was: “I will on one condition, ladies, that whenever I make a pastoral call at your houses, you will have ready a green silk bag, in which to put my legs.”

For the lawyer, the science of elocution is of paramount importance. There be those in the halls of legislature who so hurl forth the arrows of truth, so defend the cause of justice, so speed upon their way words capped with the fire of ardor, that, fleetier than the wind, the great demon Wrong may be punished. But could the message have been told with all possible power, could it have been of irresistible might, had not the utterance, the action and its artistic rendering been of such a character as to make good the counsel's claim to a knowledge of oratory as well as a knowledge of legislation? Or to him of the remedial arts, who is called into the home of affliction and sorrow, where the flood-tide of life is so far spent that his remedies are of no avail, for the patient sufferer will soon cross the dark river to that unknown country from whose bourne no traveler returns—how great the reward if he combine the office of priest with that of physician, if he gently kneel by the bedside of the dying, and in tones soft and soothing remand to rest all hidden doubts. Cannot he build a highway of golden promises clear up to the sunlight of God's house? and the true impressions he makes upon the mind will fresco for eternity.

There is a certain sense in which all men are teachers. By our words and actions we teach our fellowmen the truth or the error of our lives. While each one of God's creatures must learn to think for himself, and does not enjoy the faintest possibilities of his manhood until he does, we are, unconsciously perhaps, developed by our thoughts and environments. But it is of those by virtue of their calling that I would speak; those whose especial prerogative it is to act upon youthful minds, to inspire

them with motives of an elevated character, to train them by the best methods. Those who possess this God-given privilege of diffusing knowledge cannot overestimate the value of a well-trained voice. Following a master does not imply the sacrifice of personal intelligence or individuality. To do superior work of any kind is to exhibit one's individuality, and this individuality is as truly one of manner or method as of matter and results. The man who hopes to reach another's height of success by simply imitating that other in his methods, will be sure to do less than he might do if he were to follow the leadings of his own individuality. This is not saying that means and methods are not to be taught and borrowed, but merely that there is something more to be thought of than the mechanics of conscious method.

As a factor in business life, elocution has ever been of recognized importance. Doubtless most of my hearers at some time in the interchange of commercial relations have been impressed with this fact. Two merchants may possess wares of equal merit; the salesmen in the employ of both be possessed of exactly the same business capacity, but should the voice, manner and bearing of one be of such a character as to make his speech a revelation of realities—a revelation exact, reliable, challenging tests the keenest, eyes the strongest—will not the revelation of such truths so clean, so exact, carrying proportionate weight with the buyer? And if the salesman of the other merchant be uncouth in manner, coarse of voice, impoverished in the use of speech, who will gainsay the probability of the one merchant's goods finding ready sale, while the other's remain dead stock?

It is, perhaps, in social life that the musical voice, with soft, low cadences, the pronunciation indicative of refined environments—here where the tender and loving thoughts are clothed in the most exquisite terms, where the crystal streams of pure and ennobling English are never defiled with the polluted waters of foul speech—here it is that the results of our labors in our beloved profession are keenly appreciated. What irresistible charm is found in the sweet, low voice of the loving mother or trusted father of the household! No harmony of harp or horn can equal the blithe, merry music of familiar affection uttered by the brother or the sister, the father or the mother. We are

wont to speak of our low-voiced English sisters, but cannot we so enthuse our students with the possibilities of the voice and its wonderful powers that they will work with renewed zeal and energy to attain to purer and nobler types, so that the next generation may boast this characteristic for America's fair daughters and sons as well?

Impress upon students the importance of using pure voice in conversation. There is the starting-point for culture; here faults must be eradicated and correct habits firmly established. We converse more than we read or lecture, hence in conversation we have a broader field for practice. It would appear, however, that just here is the great tendency to go astray. I have noticed this in many graduates of leading schools of elocution, who reflect much credit upon their instructors when reciting, but the moment they leave the stage and enter into conversation, you at once detect a quality of voice inferior to that used on the platform. I doubt not that some of you have met with persons who profess to be teachers of the voice, who themselves have not acquired that purity and resonance that should characterize the voice of such a teacher; or, if they do possess it, they fail to use it in conversation. I recall a remark made to me some time ago by a professional teacher of the voice, who recited quite well and whose voice was rich and powerful in dramatic selections. Said she: "When I meet my pupils in voice-culture I require them to open the mouth well and sound the Italian *ä*." No doubt such teachers do much damage by their false teaching and inferior models, that require many months of hard labor to counteract.

A young lady came to me recently to be coached on her essay for commencement. She was exceedingly brilliant, and her literary effort had obtained the first prize among nine others. She was graceful, had good carriage, and possessed a goodly share of beauty and personal magnetism. But the moment she began to speak, all was marred by the harshness of the voice. I was discouraged, for commencement was close at hand and she could receive but a few lessons. However, I concluded to give her some help on the formation of the vowels. I asked her to open the mouth well, depress the tongue and sound Italian *ä*. She opened the mouth quite well, but the tongue—alas! I fear many of you know what happened. Instead of depressing it, she raised it;

and the more I insisted on depression, the more elevation I received. I asked her if she sang. "Oh, yes," she replied, with much assurance. "You take lessons now?" "Oh, yes, twice a week from Prof. Blank, of New York, for the last year." Now here is a case where a "Professor" of voice had a pupil for an entire year, twice a week, and had not secured for her the power of depressing the tongue; nor, as she admitted to me, did he give her any exercises to bring about such a result. I want to impress upon you, my dear fellow-laborers, that if you do not possess a pure voice and the power to modulate it, and an understanding of the anatomy and physiology of the vocal apparatus, don't attempt to teach voice-culture and thus lower the standard of elocution in that respect. All teachers of the voice, either of singing or speaking, should receive scientific training in the mechanism and proper use of the organ of voice. It is precisely here on the threshold of their art that many elocutionists fail. They occupy themselves with articulation, pronunciation, modulation, emphasis, gesture, pantomime, etc., but having little if any physiological knowledge are, therefore, unable to form a true basis for voice-production. It is evident that a teacher of elocution who is thoroughly and practically acquainted with the anatomy and physiology of the parts over which he wishes to give his pupils control, and who can skilfully examine a pupil's larynx and direct its movements, is, other qualifications being equal, in a position to produce better results than one who is deficient in such knowledge.

Since no paper on the program appears to especially consider the matter of gesture, may I be indulged if I call attention to the peculiarity of many speakers, whose gesture itself may be graceful when grace is required, or straight and abrupt when the sentiment would demand such a movement—in a word, their action is excellent,—but whose return is out of all reason? There is an awkward, heavy appearance that many persons cannot explain; but by comparing the movements with the movements of other speakers (our criterion for judging of excellence in any art), we can perceive at once the fault, and by a little practice can overcome it. Let me illustrate. An orator may say of primeval man that he has been toilsomely groping his way out from the blindness of ignorance into the light of truth. Observe the full-arm

gesture radiating from a centre at the shoulder, the palm exposed as reflecting the light (we expose the palm when we would reveal anything in the hand, hence the correspondence), the fingers well extended, the thumb strongly vital, well down and back on a line with the forefinger. The elbow is straight; since he wants to impress his hearers that man has come far out from the darkness, he reaches out from the shoulder as far as possible, while when he was groping in the darkness, there was a weakness manifested in the broken elbow and only partially energized fingers. But now for the return of the gesture. How many times have we seen a movement like this. [*Illustrates.*] You observed that fingers and thumb were broken at all the joints, then the elbow was bent, then the upper arm was lowered, bringing the elbow to its destination; but now an unfolding of the hand and forearm is necessary, that they may assume their normal position at the side. We say what a waste of energy and how awkward. Now for a rational manner and an avoidance of the awkward. The full arm was extended thus; the orator had repeated the words and finished the thought. Does he need the hand or arm any longer? No. The attitude should be held as long as consciousness remains. Then we must return the arm to its normal position as soon as possible, without calling the attention of the audience to the fact and away from the thought just given. Look at my left arm that you say hangs normally. I want the right arm placed in a similar position, easily, gracefully, and with the least expenditure of energy, not too fast to startle the audience, nor yet too slow to impress them with the slow return. So, without increasing or decreasing the energy in the muscles of any part of the arm, except at the biceps and triceps at the shoulder, lower the entire arm until the wrist touches the lower limb; then withdraw the energy from the entire arm and hand, and you will perceive that the right arm hangs exactly as does the left. To test this, rotate suddenly on the ankles and observe for yourself that the arm is entirely devitalized. If your students have not always returned their gestures thus, it will require some practice until they do it unconsciously. This is old to many of you, who will recognize it as a teaching of Delsarte; but its value in securing ease and grace none will deny.

Another law, or principle, in expression, which is so often

confused and abused, is found in the first grand division of all gesture into subjective and objective. While these are usually more or less combined, yet each has its particular duty. The objective should be used mainly in oratory, while the subjective is more prominent in dramatic reading and acting. Both represent and emphasize what a man thinks and feels with reference to a subject. The objective does this in order to manifest the relation of the subject to the audience; the subjective to reveal the relation of the subject to the speaker. In the former case, the general direction of all the movements is from the speaker (his head, heart and body, generally) toward the audience, while in the latter the movement is reversed—the direction is from the audience toward the speaker.

An all-wise Providence has endowed us with two faces with which we look outward upon the material world and inward upon the immaterial world. These faces are our faces and our hands—the human face, with its mental centre, the eye; the human hand, with its revealing centre, the palm. Careful analysis will evidence the fact that these two faces are more active in revealing the condition of the speaker, as regards himself or all other things, than all the agents of expression. I recall a prominent teacher of elocution and oratory who recited that old, yet ever new and charming poem of Bulwer-Lytton's, "Aux Italiens." He had reached these lines:

"I turned and looked: she was sitting there,
In a dim box over the stage; and dressed
In that muslin dress, with that full, soft hair,
And that jasmine in her breast—
In that muslin dress, for the eve was hot,
And her warm white neck in its golden chain."

Now observe the grievous error in gesture [*illustrates*]:

"And her warm white neck in its golden chain."

Here the author was retrospecting to the days of his youth, and had recalled in imagination the image of his first love. If he make a movement here at all, it must be objective; the eye and the palm must look out toward her. No reference here to self can be justified in the name of common-sense. He would have us see as he sees this beautiful love of his, "with her eyes down-cast, and over her primrose face the shade," with "her warm

white neck in its golden chain," and the vision is fast growing upon him as he speaks, when his grotesque action breaks in like an unruly intruder upon the privacy of his dream, and the angelic form melts from our view. No longer do we see her eyes downcast, but his eyes wide open. Instead of the primrose face, we see a man's face—big, red, and perspiring. In place of a warm white neck in golden chain, we see the reader's neck, his own hands and arms encircling it, trying to suggest to his hearers a golden chain.

No matter, then, what our vocation in life—be it law, medicine, theology or art—our final purpose is to reach others, that we may defend the helpless in the name of justice; that we may soothe the injured and save the dying; that we may persuade others to glorify God and seek salvation; that we may encourage others to cultivate a taste for the beautiful, the artistic, the magnificent in nature. Three elements follow each other in order to produce the best results: (1) A thorough knowledge of the subject; (2) a mastery of logic, rhetoric and literature; (3) the ability to express ourselves to the best advantage, through the coöperation of voice, speech and gesture. The choice of acceptable words plays an important part in successful oratory and noble conversation. Seeking to be rich in speech, you will find pearls of great value in our literature, potent English words, words that are pictures resplendent with all the tints and colorings of life, words that go down the centuries like battle-cries, words that sob like litanies, that sing like larks, that sigh like zephyrs, or that shout and roar like the billows of ocean. There is no limit to our exhaustless stores. Seek and you will find words that flash like the lightning, "when, in blind rage, the crooked red blade springs from the black sheath and stabs the earth right and left;" or words that are melting and tender, like love's tear-filled eyes; words that are fresh and crisp like the mountain breeze in autumn, or mellow and rich as the meadows at twilight; words that are sharp, unbending and rigid like Alpine needle-points, or heavy and rugged like great nuggets of gold; words that are glittering and gay like imperial gems, or chaste and refined like the face of a Muse. Search and you will find words that crush like the battle-axe of Richard, or cut like the scimitar of Solyman; words that sting like a serpent's fang,

or soothe like a mother's kiss; words that can unveil the nether depths of hell, or point out the heavenly heights of purity and peace.

That philosophic instruction in elocution is appreciated to-day in our colleges and theological seminaries is evident from the fact that almost every such institution of any prominence in our land has established a chair of elocution and oratory, and the study of this important subject is required of every student from the time he enters as a freshman until he graduates. That our colleges have been cautious in introducing this branch of work is much to their credit; for the elocutionary training offered by many so-called teachers of the art has been very superficial, with no philosophic basis, and ignoring entirely any idea of personality. Hordes of young men and women who cannot make a success in other lines of work, imagining they possess great dramatic ability, take a one year's, or possibly a two years', course in elocution, and are graduated with a degree. In many instances these persons have not received a collegiate education, and their sphere of knowledge is necessarily narrow, particularly so in literature, logic and art, where such information should be the broadest in order to interpret the literary gems of classic authors. One cannot express intelligently what he does not understand, even though he possess all the artifices of expression cultivated to a high degree. The average elocutionist cannot render Shakespeare or the Bible in such a manner as to please a cultured audience, because his ability to interpret the author is necessarily limited by his narrow education.

The true and successful teacher of elocution must help the student to get the impression suggested by the author's words, to find the complete thought and feeling in the sentence, the written thought and the unwritten or inferred feeling; in other words, he must point out the principles of analysis. No rigid laws should be enforced, however, for we do not all interpret an author alike. True principles, thoroughly explained and illustrated, will give the student a strong foundation on which to work out for himself the author's meaning. Just here his acquaintance with literature, logic and rhetoric will be of paramount importance. In fact, these studies go hand in hand with your noble work; and until elocutionists and teachers of the art

can offer instruction backed by a thorough knowledge of these necessary qualifications, they will fail to be recognized and welcomed in collegiate centres.

To acquire such proficiency demands work, continuous and conscientious. Who expects to achieve prominence in any sphere of life without unceasing labor? Michael Angelo served for years a slave and servant of matter before matter responded to his commands. His school of experience and constant labor continued to the very last. Demosthenes and Cicero represent a life of work. "Not until Raphael had subdued himself with color was he the crowning artist of beauty." Edwin Booth only polished the rough stone that came to him through nature. It was not only through years and years of hard work and study, it was from both—his native gift and art.

He who voluntarily elects to be a minister, a teacher, a lecturer or a public reader, is summoned by the sovereign voice of duty to express his own or the author's noblest thoughts in their truest form to that public of whom he asks attention. Therefore, if you would interpret emotion through action and attitude, search our art galleries and museums for the master's hand in sculpture and painting. Emulate in your living self, with careful analysis, their glorious achievements. Would you know the value of language, of rhetoric, of logic, in depicting character and the various moods of the soul, study Dante, Milton, Shakespeare with resistless scrutiny, and be not content till you have satisfied the last query your mind can suggest. Would you know the true merit of clear, ringing tone, study the music of nature; cultivate your ear to detect and your voice to produce all those wonderful phenomena of the vocal apparatus. Crown your efforts with a keen sense of rhythm. Nothing exists or can exist without this fascinating measure of time or motion by regularly recurring impulses. Says Emerson:

"For Nature beats in perfect tune,
And rounds with rhyme her every rune,
Whether she works in land or sea,
Or hides underground her alchemy.
Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And ripples in rhyme the oars forsake."

DISCUSSION.

MISS MIRIAM NELKE: I have no paper, ladies and gentlemen. That is not because of negligence, but because I felt it would be better to wait and hear what Mr. Barbour had to say, and if there seemed to be any points that he had omitted, or anything with which I did not agree, I could then mention them. I see now that that was not a wise course to pursue. His paper has been so comprehensive that there seems little left to speak upon; so I shall only occupy your attention for a very few moments with the thoughts that have come to me upon this subject.

Mr. Barbour was speaking from the standpoint of the larger universities in which elocution is a regular branch of study, a part of the regular English course. I shall now speak of elocution in the smaller colleges, one of which I represent. Where we have one Yale, Harvard, University of Chicago, or other colleges of that grade, we have 50 or 100 schools or smaller colleges throughout the Union. They are, nevertheless, many of them, excellent schools of learning; but the elocutionary department is conducted in a manner vastly different from that which obtains in the larger universities and colleges. In them elocution is a regular study, a part of the English course. In nearly all of the smaller colleges it is an optional study. The elocutionist is rarely paid a salary of stipulated amount; he is generally paid a large percentage of the receipts of his department. Sometimes, if he is capable, he is given it all. He must work up his department himself. If the president and other members of the faculty cooperate with him, he will find, from a financial standpoint, that the elocutionary department is generally the most profitable one in the school.

But the true teacher is not always thinking of making his livelihood. He is also wondering if he is doing the most good to the greatest number, and I say that until elocution is made a regular branch of study he is not. To illustrate: These colleges generally have preparatory and academic departments, as well as the higher university work. They are recruited mainly from boys and girls, young men and young women, fresh from the farm, crude, shy and ignorant; for probably all the schooling they have had has been a few weeks while doing the work of a farmer's

daughter or son. They come to these schools and they never think of studying elocution. The elocutionist generally has for pupils those who are studying the higher branches, coming mostly from the cities. Those that would be benefited most never come under his jurisdiction.

There are many reasons for all this. One is that there is so much display in the elocutionary department that these bashful boys and girls are afraid of it. If they take these lessons they are afraid that they will be brought out and made to say a piece. I do not wonder that they shudder. They realize that they do not know what to do with their hands or their feet. They do not want to be made the cynosure of all eyes before a large audience. Again, often they are not encouraged to study. It has not been my experience, but a friend of mine, an excellent teacher, told me once that the president and other members of the faculty were working for the other departments; that they derided elocution, telling pupils that they didn't need it, that they were not preparing for the stage. Now, if anybody needs it I say it is these growing boys and girls from the farm. They must be made to see the necessity for elocutionary work. They must be shown that it is not for display; that it is practical; that when they enter society at large, either for business or in any other way, no matter what profession they may have, they are better fitted for the battle of life if they have had elocutionary training; that they will know how to carry themselves; how to articulate distinctly; to pronounce the words of their mother-tongue correctly. There is so much in manner that I would say, "If you can study but one branch, study elocution;" that is, if they were absolutely confined to one. A college education without elocutionary training hardly fits a man for society at large.

There is a way to make these boys and girls see the need of elocutionary training. If the president of the school, as he frequently does, demands a great number of public entertainments, the teacher of elocution should protest against it. He should show that he cannot be preparing his students for a public exhibition and at the same time be doing good, conscientious, educational work with them. Oh, if we can only overthrow the opinion so widely held that this is all frivolity, this study of elocution; if we can but show what it means in the development of

the American boy or girl, we shall have accomplished a great deal of good.

The college societies are a great help to the teacher of elocution, if he will protest against too many recitations in them; if he will enter as the critic—they always want the elocution teacher for critic, and it is a considerable sacrifice to be one; but we ought to sacrifice something for the good of our students. If we would not permit a student to deliver a recitation for six or eight months, when that six or eight months has expired, he would be better able to entertain the public with a declamation.

Cultivate the reading of the best literature. It takes several months simply to teach these boys and girls how to read. Some of you who have not had any of this work do not know how ignorant they are. The boy or the girl who has been attending the public schools at the age of ten reads infinitely better than do these boys and girls who have not been to school for four or five years. This is a very delicate point. They do not want to read from the primer. If you put them back to the First Reader they will take offence. They want to read the very best and finest literature and they can't. They don't know what it means, and they can't pronounce the words. It, therefore, requires considerable tact. They have the mental development of a child, while physically they are grown men and women. You have to be very careful all through to keep them about on the same plane. Say to them that they must wait until they reach certain branches in the college course before they can do certain things.

It is well for the teacher to greet these students pleasantly when they come. Do not overawe them. Do not be too precise, or too elegant, or too nice; for if you do they will run away. You must gain their confidence, first of all. I am speaking from personal experience.

The question arises, How we can have this study entered on the regular course of the smaller colleges? What can we do to advance that idea, so that the president and the faculty and the public at large will demand that elocution be entered in the regular course? It seems to me, Mr. President, that that might be brought up for discussion later. I have not yet thought of a way, except by showing the students how much need there is of it, and then they will demand it from the authorities of the school.

IS THERE A PHILOSOPHY OF EXPRESSION ?

BY MOSES TRUE BROWN.

I FIND myself in rather a critical position. I am asked to give a paper on the philosophy of expression in a very brief time. I am reminded of a character in the Greek, Aristophanes, who boasted that he could imprison the clouds in a net. I am asked to do something of that kind when I am asked to fathom the depths of this subject.

Two definitions seem necessary to clear our way and help our thinking—a definition of philosophy and of expression. What do we mean by philosophy? Aristotle defines it as the knowledge of first principles; Leibnitz as the science of sufficient reasons; Rosmini as the answers that satisfy the last “why?” that the human mind asks thereof.

Herbert Spencer says the first step that a philosopher takes in any inquiry is a departure from the ground of common knowledge. Common sense is ununified knowledge, science is partly unified knowledge, and philosophy is completely unified knowledge. In modern usage, philosophy is the body of principles which give logical coherency and harmony to science, as distinguished from the body of facts which constitute the science in question.

We understand, then, that taking any one of our sciences—say botany, or chemistry, or sociology,—the broadest deductions from the recorded facts of that science constitute its philosophy. The scientist collects, systematizes and records a great body of facts. The philosopher looks over and through these facts, coördinates them, makes an abstract of them, puts into condensed form their substance and announces in comparatively a few propositions the principles that centre them. Let us illustrate. It is well known that Mr. Spencer when writing his “Synthetic Philosophy”—that masterly review and summing up of the sciences—called to

his aid scores of specialists, working in various scientific directions, who gave him the data for his philosophic conclusions. One single proposition strikes the keynote of his six volumes. He forecasts, so to speak, the story of the universe in a single proposition, and from the legitimate inferences drawn from it. He says: "Throughout the universe in general and in detail, there is a continuous redistribution of matter and motion." Integrate matter and dissipate motion and planets are thrown out from and revolve around a central sun, and an endless chain of organic life springs into being, but absorb motion and dissipate matter and these teeming planets grow cold, lose their organic life, and chaos comes again. And thus, through great reaches of time and space, the redistribution of matter and motion eternally plays the infinite drama of life and death!

Let us define our second term. What do we mean by expression? The answer to our question will depend upon the person to whom it is addressed. For I beg you carefully to note that two schools of thinkers will give their definitions, and each one of us, through inheritance and environment, belongs to one or the other of these two schools. And please note, further, that while the phenomena which constitute expression present the same appearance to each, opinions as to the cause of the phenomena sharply define and separate the two schools. Spencer somewhere remarks that the larger body of people are ruled by prejudice and bias, scientific, theologic, or æsthetic. I think it was Berkeley who said few people think, but all have opinions.

"Ah!" exclaimed John Sterling, aghast at one of Carlyle's materialistic conclusions, "Ah! that is pure pantheism." "Pantheism," roared Carlyle, "*pan!* suppose it were *pot* theism, if the thing be true!" Surely, the best office that a broad way of thinking has conferred upon the human race is to empty the mind of prejudice.

Take the most inclusive definition of expression: All expression, in general and in particular, is matter in motion, whether in the universe or in man. Said the scientist Büchner: "I sum up the Universe in two words, *Kraft* und *Stoff*—matter and motion." That is the answer of the materialist to our question. But here comes Oken, the most transcendental among scientists, who says: "Expression is the exterior manifestation

of the spiritual." And Swedenborg, the world's great mystic, thus defines it: "The appearance of the material universe is effect, the spiritual is cause of the effect." Said Goethe, putting the same idea into poetic form, "Nature is the garment of God thou seest Him by;" and John Fiske grandly paraphrases Goethe: "As in the roaring loom of time the endless web of events is woven, each strand shall make more and more clearly visible the living garment of God." This is the answer of the spiritualist to our question.

Now, let me turn from these broad definitions, which sharply define two schools—one centering the universe with force, the other informing it with spirit—to the restricted definition as applied to man. Take this definition from Warner's "Physical Expression:" "Expression, in its widest signification, is the outward indication of some inherent property or function of the organism." Again, the same author: "Expression is muscular motion initiated by nerve-excitation." In simple terms, it is *nervo-muscular* motion. Now, turn to the other school: "Expression is the visible unfolding of the soul," said Hugo. "Expression is the soul manifesting itself through the body," said Delsarte. And Swedenborg: "Expression is the visible and actual correspondence of the soul with its body." So we conclude that while the materialist insists upon it that "Soul is the function of a highly specialized form of matter, the nervous mass," and the spiritualist that it is, "a sentient, thinking entity, dwelling within the body and consciously controlling its actions," and both schools agree that the phenomena of motion in an organism are the phenomena of expression.

We all know how the early Delsartians used to delight in this aphoristic sentence: "Emotion is motion made visible." Few, probably, sought for the philosophic line which underscored this sentence and gave it value. Prof. James, of Harvard University, in his recent work on "Psychology," declares that the emotions and their bodily symptoms are identical, so far as our consciousness can analyze them. I recall that Prof. Lange, of Copenhagen, in 1885, took the same view, and argued that if you separate the bodily changes that occur in any strong passion from the passion itself, you leave nothing but a cold and neutral state of intellectual perception. You have no "mind stuff" with warmth or

substance out of which to construct an emotion. No motion of the body, say Profs. James and Lange, no emotion of the soul.

Let us test this idea of the learned professors. Take these lines from "The Merchant of Venice." As *Shylock* sees the merchant approaching he says:

"How like a fawning publican he looks!
I hate him, for he is a Christian:
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance here in Venice.
If I can catch him once upon the hip,
I'll feed fat the ancient grudge I bear him."

Here is an expression of the very ecstasy of hate. Now, try to realize this passion, but separate every bodily change and symptom from the psychic state and see where it leads. There is but the shadow of a shade of emotion. This analysis fully justifies the statement of the three modes of motion that accompany the three states of the being:

I. Life (the vital state) moves the body outward. The motion is eccentric.

II. Thinking (the mental state) stills the body, or moves it, or its parts, inward. The motion is concentric.

III. Emotion uses both eccentric and concentric forms, but uses the balance, or "poise," of motion for its grandest moods.

And now the question recurs: Is there a philosophy of expression in the sense of our definition? Can we find a single principle that centres expression, and upon which all collateral principles depend? We were led to ask this question some years ago, when the disciples of Delsarte declared that their master had formulated nine laws of gesture; that these laws were the multiples of three, and were the outcome of a universal formula, The Trinity, which may be applied to all sciences and to all things possible; that all phenomena, spiritual and material, must be considered under three or nine aspects, or not be understood. After consulting Delaumosne and Arnaud, Alger, Steele Mac-Kaye, and every scrap of French literature that we could find bearing upon the subject, we wrote out The Nine Laws of Gesture thus derived and supported. These were the nine laws as we, after much thinking, wrote them: Motion, velocity, exten-

sion, reaction, form, personality, opposition of agents, priority, rhythm.

In vain we searched for the three laws that centered these nine, that we might solve the question by the universal criterion of the Trinity! We turned transcendental and went law-hunting. Nines and nines crowded for preference. Here is a nine that greatly delighted us at that period: Order, proportion, harmony, symmetry, delicacy, grace, contrast, unity in variety, freedom in law. Other Delsartians brought to light their various and assorted nines; but nowhere the mystic tie of three that should bind them into logical coherency. I recall that in my devotion to the occult I left the solid earth of Spencer and Huxley for the path among the stars. Suddenly an idea struck me. I will go over to Cambridge and consult John Fiske, the author of "*Cosmic Philosophy*." I shall never forget the kind reception given me by this calm philosopher. From my manuscript I read the nine laws and the illustrations given in their support. What John Fiske was thinking of my exposition I have only a suspicion. He said: "I think Kant would call your laws, as related to a philosophy, categories. They will surely serve you as corollaries to certain main propositions."

The result of this talk with John Fiske was a renewed search for the principles that underly expression. Practically, in my teaching, I had found Delsarte's theories, with a few changes of terms, admirable as working hypotheses. His insistence that the soul manifests through the body as vital, emotive and mental, and by three modes of motion, eccentric, "poise" and concentric, I found entirely practical and helpful, and, more than all, inspiring and delightful in their practical application before a class.

Perhaps I may be pardoned for a reference to my own teaching. After going over with some thoroughness the consideration of the three states of being and the three modes of motion, I wished to make practical the truth that, as a fact open to all observation, the soul invades the body and gives, through motion, unmistakable evidence of its presence. So I said: "Will Miss —— step in front of the class? Become passive; the best action springs from repose. Now, let us imagine the body an instrument needing only the touch of the player. Behind it stand, not one, but three natures that have stepped out from the

soul and stand behind the curtain of flesh. It is, indeed, and in the best sense, a séance we are at. The medium, body apparent, palpable, here! Three natures of the one psychic anxious to manifest. 'Let me in!' cries the Vital, as it invades the body. We know it by its sign. It always gives eccentric motion. The Mental now urges, 'Let me manifest!' It gives its sign, concentric motion. In a grand mood comes the Emotive Nature. Behold! it is *three in one*. The Vital is there to sustain. The Mental is there to direct. The body is drawn up along the vertical line. It is balanced. The features are paralleled. The form is presented by the grandest mode of motion possible to man—poise. Body and soul are one. Together they form what Froebel called, in happy phrase, 'the magic of together.'"

After this diversion, let us return to our question, Is there a single principle underlying the phenomena of expression? We had formulated nine laws. We were in search of the mystic three that should make Delsarte intelligible. We queried, why nine? Delaumosne represents Delsarte as giving but six. Arnaud makes no mention of any laws of gesture. MacKaye is playing the rôle of the sphinx. There is a difference in the order and number, both in Europe and America. This state of affairs led us to doubt whether these laws were authoritatively stated as nine, from Delsarte. We recalled Darwin's three principles, "which cover most of the expressions of man and animals," and Mantegazza's exhaustive treatment along the same lines.

Finally, we were led to the adoption of the principle by which Delsarte's Nine Laws and many other such statements of categories can alone be justified in any philosophic sense. The principle which lies as a secure foundation for an adequate philosophy of expression is the law of correspondence. If Darwin's three principles traced expression along material lines, this principle of correspondence carries it along spiritual lines. Oken thus states the law broadly as applying to the matter and soul of the universe:

LAW—*All the phenomena of matter, apparent, real, material, are correspondences of the non-apparent, ideal, spiritual.*

Swedenborg gives a more restricted formula as applied to man:

LAW—*The human body, with all its parts and functions, is*

elaborated from the soul, its faculties and powers, and therefore corresponds to it in every particular of structure, form and use.

We present a third formula, which we have made the basis of "The Synthetic Philosophy of Expression:"

LAW—*Man expresses his physic states in terms of his environment.*

These terms are related to and correspond with space, time and motion, and we should be able to formulate a complete philosophy of expression were we able to state all man's relation to these three great restrictions. Let us state the law in another form and apply it directly by illustration:

LAW—*Any agent of expression (torso, head, hand, eye, brow, eyelid) put in motion becomes expressive through relations with space and time.*

Take an illustration of the correspondence of the soul, through the body with space. The passions represented are haughtiness, conceit, command. All these passions draw up the body in space along the vertical line, as if to say, "How high I am above you!" The finer muscles of the face, the eye leading, mark specific differences in these passions.

1. *Haughtiness*: Draws up the body; pushes forward the torso; throws back the head; glances downward the eyes. Here, it will be seen, the psychic corresponds its agents with matter in space. (The highest in space is "self;" "you" are below.)

2. *Conceit*: Same pantomime of torso. Head gives slight movements to denote instability. Eyes stray over the person, "How fine I am." They glance around, "I wonder if they see me!"

3. *Command*: Head and torso drawn upward firmly, glance open and direct, "I ask you to note that I am higher in space than you." Here, it may be noted, comes in the idea of the king on the throne, or of a spiritual being high up in space who rules our destiny. The voice comes from above, "I ask you to note that I speak from higher grounds." [Prof. Brown here gave illustrations of the correspondence of the hand and arm with time and space.]

We must here acknowledge our indebtedness to an idea that had its birth in the fertile soil of Greek philosophy, and which

Hermann Lötge has run like a thread of gold through the pages of his great work, "Microcosmus." The Greek Protagorus thus states this central idea: "Man is the measure of all things." Said Schopenhauer: "The crystal is the corpse of a momentary life; the plant presents a succession of organs in time and space; the animal is an organic life capable of movement in time and space; man is a complex of all below him, with consciousness added." Modern science presents proof and confirmation that man is an epitome of all forms and forces of the universe, and that the poet sang the prosaic truths of evolution in her golden verse:

"God collected and resumed in man
The firmaments, the strata, and the lights,
Fish, fowl, and beast and insect—all their trains
Of various life caught back upon his arm,
Reorganized and constituted man,
The Microcosm, the adding up of works!"

Now, our logic is, If man is a microcosm, epitome and sum of all things, given the instruments, he will express all things. Is man a microcosm? Teaching expression for 30 years and weighing all evidence from all sources compels me to answer affirmatively. Has he the instruments with which to make correspondences? We can find time to consider a single instrument, the hand and arm. With all mammals save man this instrument has a single office, to support life. It is a well-established law of evolution that faculty and instrument of faculty keep pace in organic development. Comparative anatomy demonstrates that all vertebrates have essentially the same structure of the fore limbs and shows a connected series of differentiations of lower toward higher forms. So, the fin of the fish, the paddle of the turtle, the hoof of the horse, the paw of the bear, the extremities of the anthropoid ape, are prophecies of the human hand and arm, an instrument fitted to make psychic correspondences with all that is. Note the play of the human hand and arm as structure: (1) It is impossible to give free play to the hand and arm, in all directions, without producing a series of curved lines; (2) the widest and freest sweep of the instrument describes arcs of circles, and these arcs, described simultaneously by both arms, project the figure of the globe; (3) through the limitations fixed in structure, the hand and arm, in freest use, projects the globe and

thus becomes the fit instrument for the correspondences of two worlds—the objective and the subjective worlds.

We are able now, to state broadly and with all the force of law, that our gestures reproduce the elements of form and motion, in correspondence with space and time; and that from necessity, expressive man reproduces, through form and motion, correspondences of his psychic states in exact terms of the globe. We are led to the conclusion, then, that in the law of correspondence we find the single principle upon which, and its implications, we can find a secure foundation for a philosophy of expression.

DISCUSSION.

MR. HENRY DICKSON: "Suit the action to the word, and the word to the action." When *Hamlet* gave this advice to the players of the city it seemed most easy of comprehension; at the same time, it called for a discrimination of the finest kind on the part of the player. The action suitable to a prince like *Hamlet* would be out of place in the actor's impersonation of the *Gravedigger*. We can be sure the gentle prince had not that worthy in his mind's eye when he exclaimed: "What a piece of work is a man! How noble in reason! How infinite in faculties! In form and moving, how express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world! The paragon of animals!" But the *Prince* and the *Gravedigger*, and, indeed, the whole world, are more nearly akin than we suppose. Daily 1,200,000,000 of beings are expressing the same emotions and passions by the same gestures, modified somewhat by the race, temperament, age, occupation and social position of the person.

The experiments of the celebrated English scientist, David Ferrier, prove that the eternal forces and mechanism of the brain are perfectly adapted to all the outward actions and objects of life. Ferrier's experiments were made upon monkeys, cats, dogs and birds, which he first made unconscious by anaesthetics, and then removed the skull. When the animals recovered consciousness he applied currents of electricity to different parts of the brain with startling results. On touching the organ of taste with the poles of the battery the animal would move the lower jaw and

tongue as in eating; exciting the organ of smell was followed by tension of the lip and nostril; exciting the organ of sight caused movements of the eyes; the organ of hearing when touched caused the animal to prick up its ears as in listening; excitement of language caused movements of the mouth as in talking, with vocalization; on touching the organ of imagination or wonder the animal would open its eyes with surprise and wonder, turning its head from side to side; when the organ of faith was excited, the monkey would reach its hands forward and upward as if expecting to receive something; on exciting caution, secrecy, fear, the animal would display every mark of fear and alarm; exciting reverence produced modest, filial and penitential movements of the eyes; exciting the organ of parenty, friendship, desire, caused prehensile and clasping movements of the hands, such as are used in shaking hands, or fondling. Ferrier then removed, successively, the organs of taste, smell, sight, hearing, and in each case there was a marked loss of the function. He then removed the entire front or intellectual part of the brain and the animal remained apathetic, or dull, or dozed off to sleep; in short, the intellect was lost; cutting off the posterior lobe of the brain caused depression, indisposition to exert itself; that is, destroyed the animal's will, which is located there. Extirpation of the cerebellum caused a loss of coördination in the muscles of locomotion. After countless experiments, continuing from 1872 to 1876, Ferrier located the centres of movements of 21 faculties. He called these "motor-centres" the centres of feeling of which the motions evoked are the natural gestures or expressions. The importance of these experiments cannot well be overestimated. They reduce the location of the organs to clear scientific demonstration, and answer once and for all the question we are discussing, "Is there a philosophic basis for the art of expression?" in the affirmative. The proofs are quite as positive as those which are accepted in chemistry and other physical sciences.

But as it may be objected that these experiments were made upon brains of monkeys and not of men, allow me to quote one more authority, Dr. Keen, of New York, to show the wonderful analogy between the brains of monkeys and of men. He says: "The last 15 years' examinations on the brains of living animals have taught us more than the previous 1500 years of careful

observations and postmortem examinations; and so accurate have been the observations, that from the exterior of the head, without any scar, without any fracture of the skull, lump, prominence, or other means to guide us, cerebral location is a reality, and as reliable as the needle of the compass itself to point us to the exact spot, so that we can open the head and expose the brain with an accuracy truly marvelous."

With this physiological basis, we are now prepared to take up understandingly the subject of expression, and, by analysis, law and analogy, determine its principles and their application to thought and feeling. We deduce from these experiments that the mind is not a unit in expression, but reveals its states of activity through separate organs, these organs being directly connected with motor centres in the brain, having a definite location, as shown by the experiments of Ferrier and corroborated by other scientists. It is clear, then, that if we analyze and separate each mental and emotive state, show its nature and its natural expression, and the manner by which each may be cultured and stimulated, we have also laid the foundation of correct elocutionary and dramatic training.

The fibers in the brain have a definite direction. This determines their line of action with regard to each other in the brain; also the direction in which each one will cause the body to move when it acts. Here we have the foundation of our whole system of gesture. The major axis of the brain extends from memory, located just over the eye-brows, to liberty, located in the cerebellum on a straight line back from memory, thus dividing the head in two nearly equal parts. The whole half of the brain below this line points downward and belongs to the earthly side of our nature. When the tragedian cries, "Down, down to hell and say I sent thee thither," he naturally points downward in the line of these lower organs.

The upper half of the brain points upward, and leads us to perceive the higher life. When the fervid orator calls on heaven for vindication, the hand and arm sweep upward in the direction of these organs. The organs above the line elevate the features, the body and the limbs, as noticeable in *Hamlet's* apostrophe to man, quoted in the beginning of this paper, also as we have observed a thousand times in the upright bearing of dignity,

honor, character, or the reaching down and forward of appetite, baseness, and all the lower faculties.

The subject of expression can be better understood if we place in a single group a variety of figures sufficient to illustrate all the principal organs of the brain. The Trial Scene from "*Merchant of Venice*" will serve our purpose. The argument is familiar to all. *Antonio*, the merchant, has forfeited his bond to *Shylock*; the penalty, a pound of flesh to be cut off nearest his heart. The full Venetian court is assembled. To our right sits the *Duke of Venice*, the minister of justice, with head erect in the line of rulership, dignity and firmness, without arrogance. The shoulders are thrown slightly back and down, chest active, thereby imparting an air of self-possession and authority more marked than the simple attitude of firmness. A single inclination of the head to the left or right, and the duke would pass from rulership to laudation; a single movement back and the line of arrogance would be apparent, which would at once detract from his dignity and place him on a lower level. In striking contrast to the *Duke* is *Antonio*, the doomed merchant, with head cast down, passive chest, an attitude of submission, "a tainted wether of the flock meetest for death." The position is one of prostration, all hope gone. Near him stands his friend, *Bassanio*, for whom he sealed the fatal bond. His position is that of amity, friendship, sympathy, expressed by his head and arm inclined toward *Antonio* in the line of these organs in the brain. His face expresses the utmost tenderness, which his lips refuse to utter. To the left of the group stand *Gratiano*, *Salanio* and *Salarino*. *Gratiano*, infuriated by the taunts of *Shylock*, has taken a most emphatic position, with right foot advanced, body forward, chin thrown out, head back and down in anger, hands firmly clenched and thrown back and down in the line of defiance; the whole attitude expressive of force in action, and an abandonment of all the faculties to revenge and hate. Indeed, *Gratiano* loses almost entire control of himself in his last reply to *Shylock*: "O be thou damned, thou inexorable dog!" *Salanio*, to the left of *Gratiano*, has recoiled in trembling and fear at the thought of the doom of *Antonio*. *Salarino*, on the contrary, stands erect, with body thrown back in defiance, left arm akimbo, hand braced upon the hip, and

right hand clenched and thrown back and down in the line of aversion, yet ready for action, with face expressive of settled determination, evidently a purpose to protect *Antonio* at the moment of the execution of the fatal bond, if necessary with his life. In the rear, and completely filling the court of justice, is the Venetian populace, picturesque in their national dress of varied color, and every face and form expressive of the thought within. In the center of this animated scene stands *Shylock*, the observed of all observers. His head is slightly bowed and turned from *Antonio* in the line of aversion and hatred. The stiffened backbone and oneness of the whole body, the slow movement, the oblique lines of the eyes, betoken the extremist malignity and most lodged hate. His fixity of purpose has carved the man into a marble statue.

[Here the reading was broken off to go on with the program, but it was resumed on the following day.]

Note his deference when addressed by the Judge, expressed by a downward movement of the head; his contempt of *Bassanio* and the rest by a torsion of the upper lip and nostrils. When *Portia* appears upon the scene and, with eyes looking upward in the line of invocation, pleads like an angel for *Antonio*, the Jew sheds the words with closed eyelids and attitude of utter negation. The plea for mercy he dismisses with a contemptuous shrug of his shoulders. When *Portia* affirms "that there is no power in Venice can alter a decree established," *Shylock* throws back his head and flings up his arms in a complete abandonment of all the faculties to joy and exultation. When she exclaims: "There's thrice the money offered thee!" he replies, with head raised slowly, in the line of reverence, and hand pointing upward: "An oath! An oath! I have an oath in heaven!" and the vindictive usurer stands for a moment transformed, as it were, into the counterfeit presentment of some ancient prophet of the house of Israel. But the attitude is only for an instant; the head drops slowly, with chin thrown out in the line of hate; the eyes oblique, with their muscles coördinating with tiger-like ferocity; the torsion of the upper lip and nostril reveals the set teeth; the right hand clutches convulsively the instrument of death. "A sentence! come, prepare!" is aspirated from those cruel lips, and the whole attitude is that of the most lodged hate

and extreme malignity. We take leave of *Shylock* as he totters from the court, his whole frame shriveled and contracted by defeat stricken with the ague of death, baffled, beaten and disgraced.

The body is but the dial-plate of the soul. How difficult it is for us to simulate an emotion we do not feel. We can quickly tell the difference between genuine and false expression, although when we pause to analyze, it is difficult to decide where the difference lies upon the features. We pass a friend with a face indicative of the deepest grief, but, in describing it afterward, do we mention the oblique eyebrows puckered at the inner corners and associated with certain rectangular furrows in the middle of the forehead? We call a person a misanthrope, but we do not describe it as a wrinkling of the brow with vertical furrows, the lowering and inward drawing of the eyebrows, the puckering of the base of the nose and the raising of the upper lip. We see a great tragedian retreat in fear and horror at the appearance of the wraith of *Banquo*; do we note the highly raised and arched eyebrows, with furrows across the whole breadth of the forehead, widely opened mouth, with corners drawn back and down by a muscle in the neck? A sincere smile cannot be counterfeited by a false heart, because the emotions of joy express themselves in the face by two classes of muscles, the one involuntary, the other under control of the will. Hence, whoever tries to execute a smile without the aid of sincere joy can make but half a smile, because the involuntary muscles will not act. Duchenne says: "I see in this a precaution of nature, which does not permit us easily to feign those expressive lines by which a man may distinguish his friends from his foes." True, we see actors on the stage that feign every emotion; but they have been enabled to do so only by long and careful study, united to a natural gift for mimicry; and the more truly and deeply they feel the emotion, the more responsive the audience becomes. The acting of Macready in "*Virginius*" after the death of his daughter was marked with more feeling than ever, and had a wonderful effect upon his auditors. McCullough has said: "When the audience is sympathetic, the character I have played clings to me after leaving the theatre. Often when I play *Lear*, I remain *Lear* half the night."

There is an art to find the mind's construction in the face. Every inarticulate sound, from the cooing of the youngest babe up to the articulate language of the lucent intellect; every conscious and unconscious action, from the low gesture of desire up to the graceful movement of the most finished artist, are pregnant with meaning. There is a science that stamps the dial-plate of the soul on the surface of the body. Beauty is more than skin deep. Its source is that mysterious centre from which adumbrates the circle of infinity. It permeates the inmost spirit, and leaves its impress upon the face and form and in the actions of humanity, to be read of all men. If the fragment of stone can unfold to the psychometrist its past history, until he hears the wash of that unknown sea that chafed its rock-bound coast in ages past, how much easier to interpret should be these living epistles of to-day? From the beggar to the king, from *Caliban* to *Hamlet*, from *Puck* to *Falstaff*, from *Cordelia* to *Lady Macbeth*, all are akin; and upon this outward objectivity we see imprinted the invisible working of the centred soul.



DELSARTISM IN AMERICA.

BY REV. WILLIAM ROUNSEVILLE ALGER, D. D.

ABOUT 23 years ago a young man, named Steele MacKaye, arrived in New York from Paris. He had been studying for six months or more with Delsarte. He was a man naturally gifted, with genius in many directions, and he took with the utmost enthusiasm to the studies which Delsarte guided him in, and made very rapid progress. He also had a close resemblance to the favored son of Delsarte, in whom the master had garnered up all his hopes, and who had died the year before. From a combination of conditions Delsarte was very much drawn to MacKaye, and gave him his whole heart. He adopted him and made him his heir; the heir of his 40 years of study and labor. He gave him his complete system of insights, all his formulas and rules, he dictated them and MacKaye wrote them down from his dictation, and possesses now in his own hands the complete body of insight in regard to the philosophy, science and art of expression which was imparted by Delsarte.

MacKaye, coming to this country, was known to a friend of mine, who wrote me a letter in Boston, describing the wonderful manifestations he made in the art of expression. I was so much interested that I went to New York immediately, and met him in a room at the Fifth Avenue Hotel, when he expounded to me, briefly, a little epitome of the whole outline of this work, and then exemplified some of the most consummate pieces of perfection in pantomime. I was thrilled through and through, filled with delight, with wonder and with awe. I was so fascinated with it that I could think of nothing else. For 15 years I was intimately associated with Mr. MacKaye as a friend and student, and he communicated to me a very complete outline of the philosophy, and imparted the details in regard to the formulas and the modes

of practice. So much in regard to the conditions under which I speak on this subject.

Mr. MacKaye came to Boston and gave the first public address he ever made in my parlor to a few invited friends. After that he lectured in Tremont Temple and at Harvard University, and from that he went on lecturing for six months, more or less. His personal exemplifications, fresh from the hands of the master, impressed us as with a living miracle of mobility and freedom in movement and expression. The manifestations made such an impression that it went from one end of the country to the other. The newspapers were filled with it; and such was the effect that from his utterances reverberations rolled back and forth throughout the land, and Delsarte, Delsartism, was echoed and reëchoed everywhere. But, unfortunately, as you know, echoes are hollow; it is only the original sound that has substance in it, or active power. The active power is in the first utterance, and the echoes are mere empty forms. As Col. Parker has said, they reverberate hollow.

Now we have, scattered over this country, perhaps 150 or 200, or perhaps 300 teachers, who put out their shingles as teachers of Delsartism; but they know almost nothing about it. How can they know? Delsarte died without publishing anything, and his pupils until MacKaye were simply pupils who came to him to be trained as artists. When you go to the teacher of the pianoforte, or to the teacher of singing, you go as a pupil to be taught or trained, not to be initiated into the fundamental secrets of music in any department. You do not go away and set yourselves up as teachers of the philosophy of the piano, when you have had but a few empirical lessons in training. Well, that was the case. Delsarte never communicated his philosophy to any one but MacKaye. He, therefore, is the sole repository, except so far as MacKaye communicated it to his pupils. He has given notes to quite a number of pupils. Miss Stebbins, in New York, studied under him a year, I don't know but it was two years, and he gave her a large number of dictated notes, and she knows considerable about it. Mrs. Edmund Russell went to Paris and studied six months with his son, with whom I also studied some. She knows considerable about it. With those two exceptions, nobody in this country knows much if anything about it, except a few of the

methods and postures, æsthetic gymnastics, and one or two principles which have been given to pupils. Therefore, they are not competent to form a judgment upon Delsarte as a philosopher or a teacher.

Mrs. Parker's paper was announced to be, "The Limitations of Delsarte." The limitations of our knowledge of Delsarte is one thing; the limitations of Delsarte is another. I should be very slow to posit any limitation to Delsarte himself. He mastered the whole Greek philosophy which culminated in Aristotle, which the world never got beyond—indeed, has not got up to yet. He mastered the whole scholastic philosophy, which is the deepest and broadest philosophy yet developed in the world, the philosophy of the Catholic church, of 200,000,000 of people, for 1800 years of consecutive thinking. Their deductions are the greatest sum of wisdom there is in the world to-day. The Jesuits are the teaching order in the Catholic church, and what the Jesuits don't know is hardly worth knowing. I am no believer in the Jesuits; nobody is more antagonistic to them than I am. They are anti-Christ, according to my view. But they have that body of wisdom, and the reason they do not save the world is that they represent anti-Christ instead of Christ. They represent self-will, determined to govern the world, instead of representing divine wisdom, inspired wisdom, determined to set the world free. Delsarte mastered the whole scholastic philosophy. He was a great student of Thomas Aquinas. The greatest intellect that ever appeared in this world is Aristotle, by common consent; next to him, and one who would have been much greater if he had not come after and had the use of his predecessor, was Thomas Aquinas. Delsarte mastered Thomas Aquinas as a thinker and philosopher.

What is Delsarte's philosophy? It is simply an æsthetic translation of the scholastic philosophy, and the scholastic philosophy is the Greek philosophy immeasurably enlarged by the influx and development of Christian revelation. Now, Delsarte translated, in the most compact and precise manner, the metaphysics of the scholastic philosophy into æsthetics. And it is something that is as high as the zenith, as deep as the nadir, and as boundless as immensity. It begins with God, it descends to nothing, and turns and reascends to God, and it interprets everything that lies between.

I will give you, in a very simple, very compact form, a complete definition of what the Delsarte System is, of which so much talk is made, usually consisting, however, in hollow echoes. The Delsarte System is a careful analysis of the facts of human nature and experience, generalized into laws which dominate those facts, and applied in a system of practical rules for the perfecting of the human instrument physically and spiritually, so that our experience may be raised to the highest possible degree of variety, fulness and harmony. That is the Delsarte System. Who is there that is competent to go inside of that and take out the constituent elements and set them forth? No one but Steele MacKaye; and I fear very much that, owing to unfortunate influences of various kinds, he will delay, and drag on, and waste his life in trying to make a fortune, and die without giving it to the world. But if he does, and the trust that he has is not destroyed, then that will be given to the world, and it will not be lost. In the failure of that, however, it seems to me to be my own duty, above all things, to do what I can to develop and prepare it for publication, and I shall do so.

Prof. Brown's paper, which he read to us a little while ago on the philosophy of expression, was crowded with thought, rich, stimulative, philosophical and valuable. It was extremely interesting, but it presented, according to my comprehension, an emphasis on the materialistic side. It made too much of matter and motion, and their concentration and dispersion; because you cannot have matter or motion at all, you cannot have time or space or motion,—you never can have them at all, in any way, except as the results of certain great presuppositions, that which went before.

That leads me to go back for a moment and show you the method in which Delsarte did his work. I have described what he did; how he took this whole philosophy of the universe, including not excluding God. Herbert Spencer has no God, no soul; he has only matter and motion. Immortality and the moral law are destroyed forever by Herbert Spencer. Herbert Spencer thinks that man, instead of being an independent unity correlated with other independent unities, leaves God, the soul, immortality, the moral law, all out. He has written an elaborate treatise on ethics, and has no ethics whatever. He has not the

faintest apprehension of anything pertaining to ethics. He has only a science of prudential wisdom. It is not ethics. Prudential wisdom is not ethics. He starts with the development of life. Life is not duty. Duty is the act of a free unity.

Well, Delsarte's method was this: He began with experience, as of course we all must, with time, and space, and matter and motion, and form, and so forth—all these things, the human body, the human consciousness, and all their inter-relationships—he began with experience. Now, there are two directions in which we can move from experience: By deductive logic and by inductive logic. By deductive logic, when we have a fact we deduce from it what it implies; by the inductive method, we ascend from a given fact to something that is not contained in that fact, but which is presupposed in order that that fact might be. The fact could not be without it. You cannot have matter without space preceding it. You cannot have space—space is nothing; space is mere negativity; negativity cannot exist alone, independently. Give me a shadow alone, will you, without anything else, with no substance, no light behind, no interruption of the light. A shadow is the negative result of four presuppositions: The first principle is God, and not the persistence of force. Herbert Spencer's first principle is persistence of force. That is away down below. There is another principle above force but below God, namely, being. Force is only a form of being. Being is above force, and being is Herbert Spencer's unknowable. That is the ultimate thing with the whole oriental world. But the Christian revelation and science have given a new development, sweeping away that negative first principle, and installing in its place God, plenum instead of a vacuum. You cannot get abstractions from a vacuum. Buddha abstracted his body; first in thought; then he abstracted sense, then he abstracted intelligence, then he abstracted will, and so on, everything that could be abstracted, and the result was supposed to be nothing, "Nirvana," infinite vacuum. The last abstraction! Not by a long shot. Christianity can give them odds of a million to one and stand the test. What was the result? Abstraction is an act, is it not, an act of attention, a separation of something from something? Now that act is performed. The act goes on until it cannot do anything longer. What remains? The abstractor

remains. That is the last abstraction. It is not an infinite vacuum. You see they started in the wrong direction. By his deductive logic he was limited; by inductive logic you leap over the fact into the air and grasp the presupposition.

Delsarte started from the facts of experience and he descended by deductive logic to the uttermost abstraction. Then he came back to the centre again, these facts of experience, and ascended to the uttermost concretion; the last abstraction at the nadir which is nothing; and the last concretion at the zenith which is plenum, the opposite of vacuum, God, a free unity, a personality. Now, God having Himself in complete self-possession at the outset, being the potentiality of everything, every spirit is infinite, every spirit is posited between God and cosmos, and every spirit, being a negative unity between those two, is combined of both of them. Few have known this. Aristotle, Plato, St. Augustine, 200 or 300, perhaps 50,000 in the course of human history, have found it out. Christ had it by direct inspiration; but few found it out. Why? Because we are conscious only of our being. Give me any body; that body is a limitation in space. Without it you have infinity of space. Finity is only a limitation on the infinite, and you cannot have limitations without first having an infinite. There was the way Delsarte worked; by deduction to the ultimate abstraction, by induction upward to the last concretion. Then he synthetized the whole process. Then he formulated the whole process in laws. Of course, it would be impossible for me to explain the whole system in the time at my disposal. What would you think of a man who would undertake to tell you in ten minutes the philosophy of a lifetime? It cannot be done.

I will give you one specimen of Delsarte's work. Human expression, of course, is the subject-matter of art in humanity. Now, in order to master the whole subject of expression he had to study man; and he expanded and formulated all the results of his work. In the course of that study, he evidently must come to the question of character. Character. What are the differences in human beings? First, we have universal human nature. Then we have each individual exemplification of universal human nature; each individual generally is made up pretty thoroughly of idiosyncrasies. The universal type is so adulterated and over

laid that it scarcely appears. One may know men very well and yet know little or nothing of man. One may know women very well, thousands of them, and know nothing of woman, impersonated in the Virgin Mary by the Catholic church. Well, Delsarte came to that question of character. Here is a specimen of the beauty of his arrangement. He divided characters, arranged them, of course distinguishing each type and studying it by itself, and getting at all that pertained to it. So, there was the classification of characters, each character having its own experience and expression, methods of activity. Then we have the constitutional type, that is heredity. Everyone inherits a certain type of character. Now, when you study the constitutional type of character you have an immense field. Then, there come the social types of character, social position, intercourse with other human beings, all that moulds, modifies and immensely alters the constitutional type. Thirdly, we come to habitual types of character; that is, the occupation, the reaction upon the character of the occupation, for that affects the character as well as do heredity and society. One man is a sailor, another a shoemaker, another a soldier; how different the bearing of the sailor from that of the tailor or the shoemaker!

[At this point, the next order of business being called for, on motion of Mr. Fulton, seconded by Mr. Pinkley, Mr. Alger was requested to finish his remarks.]

We have, then, three types, constitutional, social and habitual. Fourthly, you will have still another type, with more comprehensive influence and reaction. The fourth type will be the modification and enlargement added to the preceding by the education, the aspirations, the ideals of the person. One type of constitutional may, through the reaction of the social, be immensely modified; then through the occupation it is again changed; and, lastly, through the education, through the aspirations, it is again modified. One person is content to chew tobacco all day long; thinks of nothing else; his consciousness is permeated with it. Another man has his consciousness free and full of aspirations. After 10 or 20 years the difference in the results will be immense. There are, then, these four types of character. Now, finally, comes the resultant in the aspirations. If they become philosophical and artistic, they will educate themselves toward perfec-

tion. How will they reach it? By means of perfecting expression. That is the very meaning of the dramatic art. The dramatic art is the divinest art there is in the world. It has been the most degraded and perverted; but it is in itself the divinest of arts. It is the art of redemption. It is the art by which we pass through the kingdom of nature into the kingdom of grace.

What is dramatic art? We contemplate an ideal, and are moulded to it. What is the result? It is the perfected type. He is competent to assume in himself any type of character, and reproduce in himself any experience. That is, he universalizes his individuality and represents in himself the whole race. Herbert Spencer believes that the genera are eternal, only individuals die. That is true of the lower ones. No oak tree is competent to represent all oak trees, take them all up into itself. If it were, it would be immortal. It would be a correspondence in time and space to the archetypal idea in the mind of God which is eternal. Now, man is the first genus, crowning the whole panorama of animate existence. He can absorb the whole genus in himself. But the genus is one. It is the divine humanity which Christ represented incarnate on earth. The old idea is that the individual sinks into the genus, like a drop into the ocean. The true idea is that it is as though the drop should expand and become the whole ocean. In nature there are no wholes, no units; in spirit there are no parts. Every spirit is a whole, every spirit is a unity, and every one of those unities carries in it all the rest. Can't you reproduce in yourself all other spirits? You are a totality of spirits. The Kingdom of Heaven is within you. You are infinite.

So Delsarte elaborated a system, first in theory and then in the concrete, by creating a system of æsthetic gymnastics to make the body the perfect, fluent and flexible instrument of the soul; so that at last you do not know that you have any body or any soul, because you have become an incarnated spirit which takes up into itself both the body and the soul.

I will not speak any longer, except to say this one thing. I said a moment ago that Aristotle was admitted to be the greatest thinker that ever lived. He was. He developed a complete philosophy, which almost all who have come after him have

taken from him by transmission. Now Aristotle, in his metaphysics, gives a definition of unity. Unity is the transcendent word. If you understand what unity is, you have everything, and have only to develop it. Aristotle is the only man who has ever lived in this world who has given an ultimate definition of unity, and I will give it to you. There are two unities—the mathematical unity, the monad, which is an abstraction. There is nothing in it; it is an infinite vacuum of potentiality; it is an abstraction; and you know mathematics is abstractions; it does not deal with matter; it deals with forms and relations. The mathematical monad is one unity, and the other unity is the separate personality, the individuality of being. Now, let us have the definition of those two unities. It may be a little difficult for some of you to comprehend this, and yet I feel that every one of you, if you will listen attentively, in one minute will get the substance of it. What is mathematical unity? It is a point. What is a point? It is position without dimensions, and without, therefore, divisibility. Aristotle defines the mathematical monad in these terms: It is a dimensionless indivisibility with position. That is the mathematical monad. Now, what is the psychical monad corresponding to the mathematical monad? The first was an abstract, the other will be a concretion. What is the psychological unity? Remember the definition for this is just like the other except in one point, and that point is infinite in its importance. I will repeat the first definition, that you may remember it distinctly: The physical or mathematical monad is a dimensionless indivisibility with position. Now, the psychical monad is dimensionless indivisibility without position. What does that mean? Infinity.

I must not stop without telling you one thing more, and I am sure it will be helpful to you. The great thing that Delsarte did in his method was to apply the numerical order, one, two, three. The simplest unity that can be thought of in an abstract form, as Delsarte says, is the straight line, and it has three principal points, the centre and the two extremes. Prof. Andrews, of New York, a marvelous metaphysician, denied that. He said that would not do. He said the simplest thing that we can think of is an infinitesimal sphere, but you cannot think of a sphere that has not a diameter. Now the diameter is a line

which has a centre and two extremes. The sphere, you perceive, presupposes an infinity of lines in all directions, and a boundary; but a line presupposes nothing except space, and spirit, and so forth.

Remember this dimensionless indivisibility without position, this infinity, is every human spirit at the start—an infinite vacuum. Therefore, it is an infinite hunger. Delsarte contended that the first development in this vacuum was number, and I say to you that you cannot have space, or time, or motion, or force, cannot have any of them, without presupposing number. What is space? Coëxistent points. That gives you number. Time, successive moments; that gives you number. It preceded them all; they could not be without it. Motion, successive positions in space in successive moments of time, both imply number. Number is the first order of development. Therefore, number precedes them all, and is the invaluable key to unlock all mysteries. In what one means, in what two means, in what three means, we have reached the limitations of Delsarte. He had no other limitations. Prof. Southwick, in *Werner's Magazine*, declared that Delsartism was dying out because he made a mistake in having everything in trinities, where there are multitudes of unities and dualities, ones and twos. I should like to know how you could have three without having one and two first? Was Delsarte an absolute drooling idiot? He must have been a drooling idiot not to know that one and two precede three. He knew all that. That is not the limitation of Delsarte, that he selected trinities. The limitation is that he stopped at three—that he didn't go beyond. The transcendentalists have been said to err by excess; I have come to see that they err by defect. God is infinity in unity. He is unity infinitely determined. He has no possibility left in him. He is all actuality. Infinity in unity: Four and five and six and seven are more than three, because they go beyond it. When you have mastered that and grasped it, you have the key to all that Delsarte had, and to all that he had not.

Now I will close—I won't stop a moment longer—with this. I will give you the definition of the divine humanity. Remember this. I think you will all thank me for suggesting it to you sometime, if you do not now. Every human being represents

the divine humanity. Now, you must raise your possibilities to actualities by your own efforts, in coöperation with divine grace which is omnipresent. But what is the divine humanity? Aristotle gives the first definition of it, and the Catholic church has always adopted it and transmitted it. It is this: Divine humanity is the power at will to become all that is. For instance, you see a tree: at once you become that tree; that is, you take it into your consciousness. You have the power to become all that is. That is the definition of divine humanity that has been given thus far. But the German school of philosophy—Kant, Hegel, Fichte—made a great advance upon this definition. They supplemented the one hemisphere of the definition of divine humanity with the other hemisphere. Remembering that you all represent the divine humanity, and it is simply a matter of degree how far you are from it, also remember this definition of divine humanity: It is the power at will to become all that is and to create all that is not.



HARMONY OF THE RUSH AND DELSARTE PHILOSOPHIES.

BY ROBERT IRVING FULTON.

I FEEL the very critical position in which I am placed after the address of Dr. Alger this morning; and I feel that I must limit many of the lines of thought that I had intended to pursue in order to adapt them to the conception of Delsarte and his work given us by Dr. Alger.

It has been a pet notion of mine for a number of years that there is a harmony between the Rush and the Delsarte philosophies. We have known and taught the truths recorded in the Rush philosophy, as it is called, and we have accepted the truths, that are evidently acceptable to all in this convention, underlying the Delsarte philosophy. If these two philosophies are true, they must come together somewhere. Let the discovery of those lines of parallelism and harmony be our task for the time allotted me this afternoon.

Let me say, at the very beginning, that I believe we should not limit the knowledge of the great laws that Delsarte has formulated to Mr. Steele MacKaye or any other one man as their sole repository. You might as well attempt to get a patent-right on lightning, and take it out in Mr. Edison's name, as to attempt to hedge in and stop the great idea that Delsarte has given us in his "triune theory." A great thought given to the world can never die with its author. We must reason, as we have seen, from that which is known of the Delsarte philosophy; but we must claim our national right—liberty of thought—in the elaboration and application of Delsarte's laws.

To get our subject before us, let us suppose, for the time, that we may look through Delsarte's spectacles upon the writings

of Dr. Rush. In order to see clearly, and with a purpose, through these lenses with which Delsarte seems to have searched the earth and the heavens, let us characterize them by an attribute which is well established among all pupils of Delsarte—namely, that man is “one in consciousness and three in manifestation.” We have all accepted and can fix upon that fact. The three natures through which the Ego is manifested are the Mental, Emotive and Vital. I prefer to use the word “emotive” in place of the word “moral.” I think Professor Brown is right in the use of that word, and I think it will guard us away from many of the rocks upon which we have almost been wrecked in the use of the other term. Of course, if any of you want to say “moral” where I say “emotive,” why, just put it down so, and consider that I have said “moral.” (I am admonished that I must hurry.)

[Just here the speaker was interrupted by the President, who announced that the audience who had assembled near the door would now be allowed to enter and be seated.]

To the added audience let me say, then, that we have only got Delsarte's spectacles on as yet; but if you look through those spectacles *alone*, without knowing their triune attributes, I am afraid you will not discover that for which we are looking. I am afraid that you will render the verdict the boy gave when, in answer to a request to define “nothing,” he said: “Nothing is going down into a dark cellar, on a dark night, to find a black cat that isn't there.”

Now that I have your attention, we will proceed with the thought under consideration.

In order that we may see clearly through those prismatic lenses which analyze and show us all the parts of a truth, let me give you three candles, which you may light from the glow of your own enthusiasm.

First: Let us start out with this illuminating law, that in looking for and classifying a principle we must find the nature that *leads*, remembering that the other two natures are represented also in that principle.

Second: We must go forward in the light of the *pivotal points* and *blends* in the triune nature.

Third: We must look for the elements as they *exist*, and not

such elements as will respond to a certain theory that we wish to support. True science never adapts facts to theories, but theories to facts.

Now for the *first* one of these points. If I want to know how to classify any vocal element recorded by Dr. Rush, I must find out which of my three natures it best represents. This is easily accomplished if we have a thorough knowledge of the underlying law, and know its use in nature and in man's expression.

Remember, if you please, that every vocal principle represents all three natures.

If you give me a certain Form of voice that Form represents all of your natures; but the question I am inquiring into is this: which does it *most* represent.

Secondly, let us remember that there is always a space where one nature vanishes and the other nature begins. Such a line of demarcation can never be drawn by any scientist. You might as well attempt to tell when the sunshine fades away and the twilight comes on, or when the twilight melts into darkness. You might as well attempt to show in nature the exact moment the peach becomes ripe, or when the boy becomes the man, as to indicate psychologically the lines exactly separating the mental from the emotive nature, or the emotive from the vital. You cannot do it. But there are pivotal points on which these turn.

Just along this line a great many of our most fatal mistakes have been made. Look at the Delsartian books published to-day. You will find in regard to the face, for instance, that some of these books place the forehead and eye in the distinct mental zone; the nose and cheek in the distinct emotive zone; and the mouth, the chin and the jaw in the distinct vital zone. Some place the eye and others the mouth in the emotive zone. Here arises a dispute and then they argue the case. One authority says that the eye is mental; another says the eye is emotive. Let us harmonize these two by calling their attention to the fact that the eye is a pivotal point and responds to both the mental and the emotive natures; it is mental because it sees, it is emotive because it weeps and laughs. It is nature's pivotal point. Again look at the classification of the mouth. Some Delsartians place the mouth in the vital zone, while others place it in the emotive zone. The truth is the mouth is a pivotal

point, and upon that fact will hinge its proper classification. It cries and laughs with emotion as well as articulates and masticates as a vital function. We will employ this theory of pivotal points throughout our investigation.

We have seen that the *third* point of illumination is this: Let us look for the vocal elements as they are; Delsartians have looked into the Rush philosophy and they have found *five* vocal principles or elements, and they have refused to accept that philosophy because they did not find *three*. Did Delsarte do that in the realm of action to which his philosophy is more especially applied? No. He analyzed each of the agents of action, discovered their expressive zones, and movements, and showed their correspondence to man's triune nature. There is not a *trio* of pantomimic agents in the human body. We have one head, one torso, and four limbs; we have two eyes, one nose, one mouth, two legs, two feet, two arms, two hands and ten fingers. Did Delsarte stop because he did not find three? No. He simply gathered up the materials at hand; he analyzed that which he saw; discovered their inherent qualities and properties, and shaped and used them accordingly. Let us do likewise in our treatment of the phenomena of the voice.

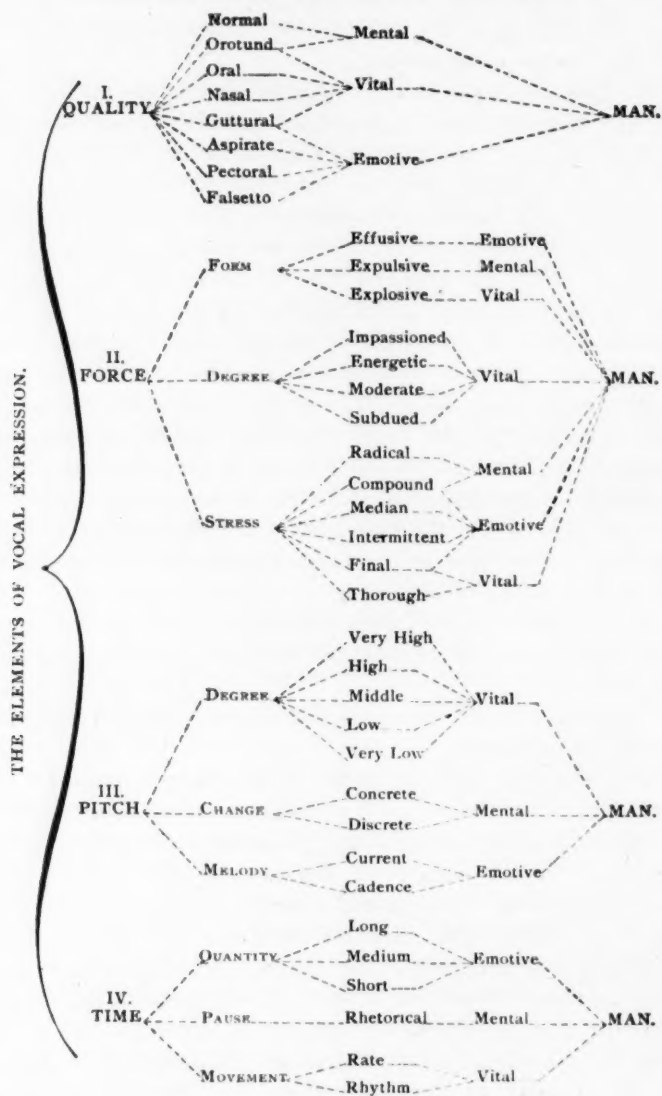
Mr. President, I will yield a part of my time at this juncture to allow the second congregation at the door to be admitted and seated.

THE PRESIDENT: Please be seated as quickly as possible, ladies and gentlemen.

MR. FULTON: At the point of interruption we had just lighted out three candles. To continue the train of thought, let me say that in making a classification of Dr. Rush's principles we simply wrote them down dogmatically and tried to make their subdivisions fit the triune nature. We found we could not do it. In this attempt, however, we discovered this law, which Professor Brown is good enough to say should be written down in large italics: Whenever a vocal principle subdivides into its varieties or kinds, the subdivisions correspond to man's three-fold nature; but whenever the subdivisions mark simply the degrees of the element, those degrees cannot be classified as mental, emotive, or vital.

Now, if you please, we will take a tabular view of this subject, and to this end I have placed this diagram upon the blackboard:

II.—TABULAR VIEW OF THE SUBJECT.



This tabular view of the vocal elements shows that the generic element, Force, subdivides into the specific elements, Form, Degree, and Stress, which, we will show, correspond to the emotive, vital and mental natures respectively. The specific element Form subdivides into three kinds, and Stress into six kinds, each of which in turn responds to one of the three divisions of man's nature; but the four subdivisions of Degree do not so respond. You cannot say that one Degree of Force is mental, another emotive, or another vital; they simply mark degrees of the same thing; just as six inches or one-third of a yard of cloth are not varieties of the cloth but are merely measurements of it.

Likewise the specific subdivisions of Pitch are Degree, Change and Melody, which correspond respectively to the vital, mental and emotive natures; but there are five Degrees which do not so correspond; two Changes (Concrete and Discrete) which are but two ways of changing from a lower to a higher, or from a higher to a lower degree; and two divisions of Melody (Current and Cadence) which are but parts of the melody of the whole sentence. These subdivisions, however, reveal some of nature's most active agents of expression, which limit and measure the range of other elements through which in turn their response to man's triune nature is made manifest.

We further find that there are four elements of vocal expression: Quality, Force, Pitch and Time. Dr. Rush uses another term, Abruptness, which is not essential in utterance, and which we believe is not an element, but nothing more or less than a preparatory action of the vocal organs in making the Explosive form. Therefore we have excluded this Form.

But in what way do these four elements correspond to man's triune nature? Owing to the brief time allotted to this address I am here confronted with the necessity of making some leading statements without proving them, but I must reach results before my time is up. The proof of this classification will be fully shown, however, in a forthcoming work on this subject. For the present accept the brief dry statement that Quality is the kind of sound; Force is the power with which sound is sent forth; Pitch is the elevation or depression of a tone; and Time is the duration of utterance.

Quality divides into its varieties or kinds, namely: Normal,

Orotund, Oral, Nasal, Guttural, Aspirate, Pectoral and Falsetto. Of these the Normal is the purely mental tone. The Orotund occupies the pivotal point between the mental and the vital, and responds about equally to each. The Oral and Nasal belong to the vital. The Guttural is the other pivotal Quality responding about equally to the vital and the emotive natures. The Aspirate, the Pectoral and the Falsetto are agents of the emotive nature.

In making this classification I have been guided by our first candle, and located each Quality according to the nature which leads in producing it in expression. By the light of our second candle we have found that the Orotund and Guttural occupy the blending territory and cover the pivotal points in Delsarte's triune scale. In the light of our third candle, which illuminates the conscience as well as the intellect, we have made an honest record of all the Qualities that we can find in nature, and excluded the high-sounding names of all imaginative Qualities which we cannot detect in expression. I wish I had time to prove the truth of our classification.

We further find that Force subdivides into Form, which is the manner of exerting Force, Degree which marks the amount of Force exerted, and Stress which is the location of Force upon certain parts of a sound. The further subdivision of Form gives Effusive, which is emotive, Expulsive, which is mental, and Explosive, which is vital.

We have seen that Degree simply represents the vital nature, and its subdivisions of Subdued, Moderate, Energetic, Impassioned, are degrees of vitality given to any expression. Some of the speakers in this convention have not been heard distinctly in this auditorium. One reason is that they have not used sufficient vital force, and enough other vital elements to make themselves heard.

The subdivisions of Stress are: Radical, Compound, Median, Intermediate, Final and Thorough. If we were looking for a trio of Stresses we would see, as some followers of Delsarte do, but three: Radical, Median and Final. But, as a matter of fact, there is a Compound, an Intermittent and a Thorough Stress in expression. If these are found in nature and in expression they must be accounted for in our classification. Briefly explained,

Radical Stress takes the greater Force upon the first part of the sound; Compound upon the first and last; Median upon the middle; the Intermittent upon intermittent parts throughout; the Final on the last, and the Thorough throughout alike. We must not throw out three of these Stresses because we are looking for but three. There are six Stresses. By the light of our second candle we find that the Compound and the Final Stresses are the pivotal points in this scale. The other Stresses respond decidedly to the natures to which they are assigned, so that we have a perfect harmony of the Rush and Delsarte ideas by using all of the six Stresses.

Pitch subdivides into Degree, Change and Melody, which correspond to the vital, mental and emotive natures respectively.

Time subdivides into Quantity, Pause and Movement, which correspond respectively to the emotive, mental and vital natures of man. We can easily see that Movement marks the Rate and the Rhythm of vital impulses in the production of voice, and for that reason corresponds to the vital nature. Pause separates language into its parts, so that ideas are presented to the audience, instead of a continuous flow of sound. These Pauses are rhetorical in their nature, dividing the vocal stream into such parts as contain ideas. They are mental in their significance, and, of course, belong to the mental division. Quantity relates to the continuance of sound heard in the cry or moan or short exclamation, all of which respond to the emotive nature.

Accepting these bare statements without the proof, let me call your attention to another table which Mr. Trueblood and myself have constructed, largely from the Rush terminology. Because of its importance we sometimes call this the "Multiplication Table of Expression."

THE MULTIPLICATION TABLE OF EXPRESSION.

The Normal Quality com- bined with	Effusive Form expresses	{ Solemnity Tranquility Pathos
	Expulsive " "	{ Ordinary conversation Didactic thought Gladness
	Explosive " "	{ Gaiety, joy Laughter Great earnestness
The Orotund Quality com- bined with	Effusive " "	{ Reverence Sublimity Devotion
	Expulsive " "	{ Grandeur Patriotism Lofty oratorical thought
	Explosive " "	{ Courage Defiance Alarm
The Oral Quali- ty combined with	Effusive " "	{ Sickness Feebleness Idiocy
	Expulsive " "	{ Timidity Languor Fatigue
The Aspirate Quality com- bined with	Effusive " "	{ Suppressed fear Stillness Secrecy
	Expulsive " "	{ Sudden fear Stealthiness Suppressed command
	Explosive " "	{ Intense fear Terror Consternation
The Guttural Quality com- bined with	Expulsive " "	{ Impatience Scorn, hate Revenge
	Explosive " "	{ Violent hate Anger Rage
The Pectoral Quality com- bined with	Effusive " "	{ Deepest solemnity Awe and veneration
	Expulsive " "	{ Dread Amazement Horror

This table shows the combination of the two elements, Quality and Form. We find that the Normal Quality combined with the Effusive Form expresses *solemnity, tranquility* and *pathos* (other synonymous words may be used in this as well as in the other combinations in this table; we have given three or four representative of the kinds of thought or emotion expressed). In nature solemnity is illustrated in the moaning wind, tranquility in the murmuring brook, and pathos in the low, plaintive notes of the dove; in all these we hear nature's normal-effusive. By Dr. Rush's philosophy we must use these elements to express these sentiments.

But let us glance through Prof. Delsarte's spectacles at these statements. By our first table we see that the Normal is a mental Quality, and the Effusive is an emotive Form. What better analysis of solemnity, tranquility and pathos could we have than that they are mental-emotive sentiments? Here we find a perfect unity between the Rush and Delsarte classification, each harmonizing with and echoing the truth of the other.

We further see that the Normal Quality combined with the Expulsive Form expresses *ordinary conversation, didactic thought, and gladness*. This combination is heard in nature in the ordinary chatter of birds, the prattle of children, and in the common conversation of all peoples, all of which impress us with mentality, rather than emotion or vitality. By our triune classification we have in the Normal a mental Quality combined with the Effusive, which is a mental Form expressing our purely mental thoughts. Witness the analogy between the Rush and Delsarte ideas.

By our second table the Normal Quality, which is mental combined with the Explosive Form, which is vital, expresses *gaiety, joy, laughter, and great earnestness*; in all these sentiments the mental and vital natures predominate.

From our "multiplication table" we find that the Orotund Quality in the Effusive Form expresses *reverence, sublimity and prayer*. This combination is heard in the low, deep tones of a pipe-organ, the solemn utterances of church-worship, and in the roar of Niagara Falls, the language of which is unmistakable. Our triune analysis shows this combination of an emotive Form with a mento-vital Quality to be the expression of prayer. In other

words, all three of our natures are about equally represented in prayer. Man can hide nothing from God. Is it a coincidence, merely, that Delsarte's theory shows that Dr. Rush's elements expressing prayer represent all three of man's nature? If so, we exclaim, "divine coincidence!" If it is not a coincidence, then we can rejoice that these two great thinkers of different nationalities, working in different languages, and at different times, independent and unconscious each of the other, have reached the same truth, and that that truth is ours for all future guidance.

The mento-vital Orotund Quality combined with the mental Expulsive Form expresses *grandeur*, *patriotism*, or *lofty oratorical thought*. In other words, this is mental plus mento-vital, which is an excellent analysis of the styles of thought named. In the Orotund Explosive we have a mento-vital Quality with a vital Form expressing *courage*, *defiance* and *alarm*. These elements are heard in the sudden clap of thunder, and in the turbulent strokes of the alarum-bell. Certainly we arrive at truth from Dr. Rush's standpoint that the strongest Quality combined with the strongest Form represents man in his strongest condition, acting under the influence of courage, defiance and alarm; but we catch a happy reëcho of this truth in the Delsartian analysis which shows this condition to be vital plus mento-vital.

At this point the President reminded Mr. Fulton that he had consumed the time allowed for his address. He then called for the next order of business.

MR. VINTON: Let the gentleman continue. I make that motion.

MR. BROWN: I second it.

THE PRESIDENT: I have hitherto entertained this motion, although somewhat informal, but you will understand that you really suspend the entire order of business, and the proper motion is that we suspend the order of business; you will thus keep within the rules. On motion of Mr. Vinton the order of business was suspended, and Mr. Fulton allowed to conclude.

MR. FULTON: I shall make but very few further remarks. It is quite impossible to present this matter even in a popular way without a closer scrutiny than my limited time will allow, and I feel, therefore, that it is hardly doing the subject justice to

look at it at such long range. I will simply say that so long as you analyze along this line which I have indicated, you will find the truth and a perfect harmony between the Rush and Delsarte systems, as far as we know Delsarte.

To-day I have taken but two elements, Quality and Form, and there is perfect harmony. This is as true of all the other elements.

Pardon a few generalities. Suppose I want to express pathos. Here is a psychic being who wishes to express pathos, because pathos is in his soul; but suppose I have not a good channel through which I can express that emotion. How can I get such a channel? By cultivating through proper technique the right channel through which pathos should flow; and then when I come before an audience with pathos in my soul I can better express it. That is the whole plan.

Col. Parker said this morning that emphasis could not be taught, but he did not give us the more encouraging fact that the *means* of emphasis can be taught. I have seen many a patriot who could not express patriotism in his Fourth-of-July speech. Now suppose I want to express patriotism in poem or oration. If I have not sufficient power I can cultivate that power by opening up the channels through which patriotism naturally expresses itself. How do I know those channels? By analysis. By the light of the philosophy of elocution, I can recognize those elements which are best suited to express patriotism, and I can cultivate those elements until they become a part of myself, and are mine. Then patriotism will come out in expression, spontaneously and naturally. It would be unsafe to follow Col. Parker's humorous derision of vocal technique and elocutionary and physical culture to its logical conclusion. But let me say in his exoneration that he was criticizing the elocutionists of twenty-five or thirty years ago, and not the progressive teacher of to-day.

Did you notice this morning when our beloved Dr. Alger—I must call him beloved, for although some of us never met him before this Convention, I am sure we all love him now—did you notice when he was expressing his pure mentality how his voice rang out in mental elements, and every mind was chained by his thought; but when he came to that specially cherished part of the Delsarte philosophy, the moral or emotive, how his emotion

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asserted itself through its proper channels, and the voice trembled as the tears welled up? But did we sit there and analyze his expression? No, because we were carried away by the thought, by that which he said, and by that which his feeling imparted to us. The man himself was the illustration. But we can now dispassionately analyze those currents of expression, and account for excellence or defect by the light of the underlying principles employed by the speaker.

In this way we must train and develop our pupils. We must have something to criticize by; we need well-established criteria and laws to guide us. Here is a student who can never win an oratorical contest, because he has no emotion in his delivery. He has but little emotion in his nature. What must we do with such a student? We must cultivate his emotive nature. Can it be done? Yes, by exercising his sensibilities along the line of his emotive nature, and through the vocal and actional elements which express emotion. Let him work one year, two years, yes four years; give his emotive nature time to grow, and that student may come out an orator. Why? Because he has opened up the channels of his emotive nature, and has developed the power to move an audience. And thus his powers may be cultivated in other directions.

I will not speak longer. This is an unlimited subject. Moreover I do not wish to take up more time, because I very much want to hear a discussion of this matter. I thank you, ladies and gentlemen, for your attention.

VOICE-PRODUCTION.

BY THOMAS C. TRUEBLOOD.

I DESIRE in the remarks which I shall make on the subject assigned to me by the committee, to be as brief and practical as possible, and to touch upon vital points that concern every one of us, some of them disputed points, which it would seem this Association, as the highest authority in our profession, ought to settle once for all, so as to put an end to what must seem to a layman senseless differences. This is a consummation devoutly to be wished. The profession demands it. We have suffered on this account. We have lost adherents among the educators because of the radical differences in our methods. We have been in conflict with the vocalists in song so that pupils who are taking lessons in both song and speech are pulled first one way and then the other until, if they are sensible, they give up one or both. At this point I want to suggest as a very fitting theme for the discussion which is to follow this paper, the question how far does the practice of elocution aid the professional singer.

The subject of voice-production naturally resolves itself into three parts:

- (1) The motive power;
- (2) The vibrative medium;
- (3) Character of the production.

By motive power I do not mean the psychic act which is the first cause of voice-production, but the physical act which moves the column of air over the vocal ligaments. Let me run the risk of wearying your patience by referring as briefly as is consistent with clearness to the most important of the respiratory muscles. The diaphragm is the chief of the muscles concerned in respiration. This strong muscular partition stands like a vaulted arch

in the cavity of the chest, the front edge being higher than the back so that, when contracting, the center of the arch takes a downward and forward direction. As the diaphragm contracts, the arch approximates a plane pushing downward and forward the abdominal viscera and elongating the cavity of the chest vertically. Its outer rim attached, as it is, to the lower ribs, is held firmly to its place by the intercostal muscles, or is made more tense by their action. The chief functions of the diaphragm are its contraction and consequent approximation to a plane, and its elasticity when relaxed in expiration.

The abdominal muscles are the next in importance. The chief function of this wall which bounds the front of the abdomen is to drive back the viscera and diaphragm into the cavity of the chest, and in this way to expel the air with more vigor than can possibly be attained by the elasticity of the diaphragm alone. These muscles are indispensable in forced expiration and in sustained notes of song or speech. In ordinary, tranquil breathing the abdominal muscles, although in motion, are not actively exerted, the movement being chiefly the result of the action of the diaphragm. They are active only in forced expiration, and become involuntary means of strong vocal effects. It is, therefore, of the utmost importance to the public speaker that they be made strong by exercise.

The outer and inner intercostal muscles attached, as they are, to the lower edge of each rib and to the upper edge of the next below, are next in importance in respiration. The outer muscles, in contracting, each moves with a strong leverage on the rib below it; the lower ribs, being longer than the upper, move more freely and through a greater arc, and as they approximate a horizontal position the cavity of the chest is enlarged proportionately in all directions. The fibers of the inner muscles, on the other hand, run almost at right angles with those of the outer, and serve in forced expiration only to draw the ribs downward to the position of repose to which their own weight and the elasticity of the outer muscles would ordinarily bring them.

There are, moreover, muscles yet higher on the chest which act upon the collar-bone and enlarge the cavity of the chest vertically. This, however, is a reserve rather than a usual act of breathing, and is used in very full inspiration, or when the lower

extremities of the lungs are affected by disease. It is the function of these muscles to help to sustain the chest in a vigorous, healthful position.

Now as to the process of respiration. Inspiration is an active process. The lungs partially distended and situated, as they are, in an air-tight chest, are very elastic, equally so whether expanded or contracted beyond their normal position. In a full inspiration the physiological process is as follows:

- (1) The diaphragm contracts and therefore sinks.
- (2) The front wall of the abdomen pushes forward. These two acts, the second the result of the first, lower the floor of the chest and prolong its vertical diameter.
- (3) The ribs and sternum move outward by the action of the outer intercostal muscles. This enlarges the chest laterally.
- (4) The upper part of the chest is expanded laterally and vertically by the action of the upper intercostal and pectoral muscles. As these acts progress, the air rushes in and expands the lungs against the retreating walls of the chest.

Expiration is either active or passive. It is active when the expiratory muscles contract so quickly as to outrun, as it were, the elastic relaxation of the inspiratory muscles. The expiratory muscles are brought into more intense action in speech and song where there is need of positive jets or a steady energetic flow of breath. This form of expiration brings into play muscles that complement those of inspiration and act in an opposite direction. The process of active expiration may be noted as follows:

- (1) The diaphragm relaxes and therefore rises. This movement is always passive.
- (2) The front wall of the abdomen is suddenly drawn in, the viscera forced against the diaphragm, and the latter against the lungs. This act diminishes the chest vertically.
- (3) The ribs and sternum are drawn down and in by the inner intercostal muscles. This diminishes the circumference of the lower part of the chest. The upper part of the chest is drawn down and in by the action of the thoracic and abdominal muscles. The expiratory muscles are brought most strongly into action in coughing and sneezing; less strongly in sobbing and sighing.

In passive expiration the air is sent forth by a gentle action of the expiratory muscles and the elastic reaction of the muscles,

and the tissues of the lungs themselves. This is the form of expiration used in ordinary breathing.

There are three *methods* or *types* of *breathing*, any one of which may be used principally, but which taken by itself must be considered partially only. These types are not wholly independent, but may overlap or extend one into another. In a full inspiration the three types are brought into use. Let us consider them :

(1) *The Clavicular Breathing.* This form is scarcely ever used without being extended into the costal type. It is carried on by lifting and lowering the collar-bone and the shoulders, thus expanding and contracting the chest at its smallest part. The ribs at this point are shorter, and attached, as they are, to the spine and breastbone, instead of floating, as do the lower ribs, they cannot by any possibility move with great freedom. This method is the most fatiguing of all, because of the effort necessary to lift the combined structure of the trunk, shoulders and arms. It is easy to see that in voice-production it would be difficult to sustain this weight and supply the air steadily. In case the lower parts of the lungs become disabled, this is the reserve power that may be called into action ; but for the purposes of vocalization in song or speech the results are far from satisfactory. It is our deliberate judgment that many of the throat-diseases with which speakers are troubled are due to this method of breathing.

(2) *The Costal Type.* This form is produced by the action of the intercostal muscles. In its most distinct form it is usually accompanied by a slight action of the diaphragm. The ribs being suspended, are easily acted upon by the muscles, and float freely outward and upward. The air is thus caught into the largest part of the chest without difficulty. This is a more desirable method than the clavicular, but for the purposes of speech it does not reach its full strength until it is accompanied by the third form.

(3) *The Abdominal Breathing.* In this distinctive method the muscles which do the work are the diaphragm and the front wall of the abdomen. They act upon the lungs and upon each other alternately. The lower the diaphragm sinks and the more the abdomen is protruded, the more the lungs are expanded outward, and the stronger is the reaction of all these organs in expi-

ration. This method, which should extend into and join with the costal method, is the one most strongly recommended, because it is the least fatiguing. In this form of breathing, where the action is as far as possible from the point of vocalization, there is no waste energy. The powder is behind the ball, and not around it. The projectile force is applied farthest from the muzzle of the gun. Furthermore, these parts of the respiratory apparatus are the most flexible. They are suspended, and swing without being lifted, and it follows that the speaker is better able to husband his strength and discourse more easily to himself and with more comfort to his audience. I have never been able to see why our women should need one of those modern appliances, called a corset, to hold them together more than did the Greeks. Browne and Behnke, in their excellent work, "*Voice, Song and Speech*," say: "The criterion of correct inspiration is an increase of size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest breathes wrongly."

I would cite, also, as perhaps the greatest authorities on the singing-voice that could be mentioned in this presence, the great Lamperti, Shakespeare of London, and Adams of Boston, as thorough believers in this type of breathing, and among the teachers of voice in our own profession the late lamented Mr. Murdoch, and Professor Plumptree, of King's College, London. It cannot be denied that all right voice-production depends primarily upon correct breathing. If the breathing is right, all vocalization may become a voice-culture. If it is wrong, the use of the voice to any extent is an injury.

We come now to the second division of my subject—the vibrative medium. The primary vibrative medium is the vocal cords. The secondary vibrative mediums are the resonating cavities of the chest and head. I need not discourse at length upon the physiology of the larynx before this convention. The vocal cords, as you know, stand in a horizontal position across the voice-box, being attached at the back to the vocal processes of the arytenoid cartilages; at the front, to the point of meeting of the two plates of the thyroid cartilages, and throughout their length to the plates of these same cartilages. The expired air passes between the cords, the vibrating parts being the thin inner

edges. In the production of pure tones the cords stand but little more than a hair's breadth apart, while in aspirated tones they are separated to a distance proportionate to the amount of breath employed. In gentle respiration they are thrown moderately wide apart at the back, forming a triangular opening, while in full and deep breathing they are thrown entirely back, forming an oval passage. These changes are effected chiefly by the action of the arytenoid cartilages, while the tension necessary for the production of ordinary degrees of pitch depends upon the vertical and forward movements of the thyroid cartilages. The lighter the tones, the thinner the vibrating part of the cords; the more voluminous the tone, the wider the vibrating part of the cord.

Above and nearly parallel with the true cords are the superior or false cords. They are similar to the true cords, except that there are no white vibrating ligaments. Their chief function is to assist in regulating the expenditure of breath and in stopping the passage while one holds the breath, so as to relieve the tension of the inspiratory muscles and the vocal cords. The space between the two sets of cords are called the pockets of the larynx, or the ventricles. It is not definitely known what part these pockets play in vocalization, but it is supposed that they act as a protection to the true cords, retain moisture to lubricate them, afford room for their free vibration and serve as resonators.

One of the most important of the cavities of resonance as a secondary vibrative medium is the dome of the pharynx. A large and open pharynx is necessary to a full, smooth voice. When the muscles are contracted and the passage made rough, the tones are correspondingly thin and disagreeable. The reason man has not as large resonance and as grand a voice as the lion is because he has not as large a throat nor as large resonating cavities.

The nasal cavities constitute a very important part of the vocal apparatus in voice-production. The bones and cartilages of the nose are to the voice what the sounding-board of a piano is to that instrument. They act as resonators, giving to tone ring and character. When the delicate membrane that lines these cavities becomes diseased and it fails to perform its functions, one of the first results is a change in the timbre of the voice.

The smooth surfaces lose their resonating qualities and become deadened by growths of catarrh—that fearful enemy of the public speaker. There are four reasons why the nasal passages should be used as much as possible in respiration: First, the nose tempers the air; second, it purifies or filters the air; third, it keeps the passages open, and renders them less susceptible to disease; fourth, it prevents dryness of the mouth, occasioned by inhaling dry air through the moist organs, and prevents many ills which mouth-breathers are heir to.

The soft-palate hanging, as it does, like a fold between the larynx and the mouth, plays a most important part in regulating the shape and resonance of tones. It acts as an adjustable fold, by means of which the current of breath or voice may be sent either through the mouth or nostrils, or may be divided between the two organs, as is the case with many vocal elements. In the production of vowel-sounds the soft-palate is thrown back toward the upper part of the larynx and the stream of tone is directed through the mouth, some letters requiring a very narrow and others a wide opening between the tongue and palate.

It is interesting to note the action of the soft-palate in the production of different degrees of pitch. The higher the pitch of a tone, the more elevated the palate, until in the highest notes of the falsetto it is tensely arched against the upper part of the pharynx, and the uvula is so contracted as to be scarcely distinguishable from the outline of the soft-palate.

The epiglottis also plays an important part in the direction and character of vocal sound. When the tongue is depressed at the back this lid is partly closed, and the effect is to render tones duller and deeper.

The secondary vibrative mediums, in general, are the bones and cartilages of the chest, throat and head, with their various resonating cavities.

A distinguishing characteristic of every tone is its resonance. Resonance, according to Helmholtz, is the strengthening or reënfencing of a sound. It is produced by the vibration of a body of air enclosed, or partly enclosed, in some cavity, or to the reënfencing vibrations of some contiguous body. For instance, vibrations are created by the projection of breath at the proper angle into the mouth-piece of a flute. These vibrations are

reënforced by reflection from its inner surface until the whole instrument vibrates and gives forth sound-waves in the peculiar tones of the flute. When we strike the keys and set the strings of a piano to vibrating, this vibration is intensified by the co-vibration of the sounding-board located in the resonating cavity, and we have the distinctive tones of the piano. The great variety of voices is accounted for by the differences in the shape of the vocal organs and resonating cavities. As we distinguish different kinds of musical instruments in an orchestra, so we may distinguish different voices in a company of people who are talking or singing. The slightest difference in the size, shape and physical condition of the vocal organs or cavities makes a difference in the character of the human voice. Scarcely two voices in the world are alike, because the vocal organs are not precisely alike. As voices differ in quality, they also differ individually in resonance. Let the resonance be in the back of the mouth, with the organs in their natural position, other things being equal, and the normal quality is the result. Open the cavities of the throat, enlarging the place of resonance, making it fuller and rounder, and we have the *orotund*. Allow the tone to resound in the softer tissues of the lungs, and we have the *pectoral* quality. Let it be retarded in the nasal passages, and we have the *nasal* quality, and so on through all the qualities.

This brings us to the third and last of the divisions of my subject: The character of the production. All, I think, will agree that the ideal voice must be pure, strong, wide of range, flexible and capable of attenuation. A voice well developed and cultivated in these directions is capable of responding to every requirement in expression. Of the first of them, purity, it may be said that comparative richness of tone depends upon the economy of breath, the free vibration of the vocal cords and the healthfulness and freedom of the resonance cavities. We should speak ordinarily with the expenditure of as little unvocalized breath as possible. I am not now considering the utterance of some strong passions which require a great deal of aspiration. Frequently the resonance cavities become clogged by disease or diminished by disuse. Practice that will clear and enlarge these cavities will give clearness of reflection, and consequent purity of tone.

Clear, pure quality is not only agreeable to the ear of the listener, but it enables the speaker to be heard in a large room with the least expenditure of power. I have found that aspiration in the voice is one of the most serious defects I have to deal with, and the exercises for acquiring purity of tone for such persons have to be practiced for months before any very sensible change can be noticed. It seems to me that it is one of the points upon which much light can be thrown by the members of this convention. I should like to know whether others have the same difficulty in ridding one of breathy tones as I have found myself.

The second of the elements of the ideal voice, as I have said, is strength. This depends upon the breadth of vibrations and the power of projection. With purity of tone, there must be sufficient power or force with which the tone may be sent forth and strength of vibrative functions to sustain whatever degree of propelling power the occasion may require. I desire to put this question directly to every member here, and I want somebody to answer it when I am through: What do you do with a light, thin voice pitched high, one with a thin veil, as it were, hanging over it, something that you feel like tearing off, and freeing the voice?

The third of the elements of the ideal voice is compass, or range of voice. This is dependent upon the elasticity of the vocal ligaments, and the expanding and contracting power of the resonance cavities. The ability, by means of voice-culture (the right kind of culture), to extend the compass lower or higher is something much to be desired by the student of elocution, and there is no doubt in my mind that with earnest, faithful practice a student may add several tones to his compass in the first few years of his practice.

The fourth of the elements of the ideal voice is flexibility, which, associated with compass and dependent upon the same conditions, is the power to vary or inflect the voice so as to utilize its range and give variety and pitch to speech. The exercises which I have found most useful in developing flexibility and compass are the alternate exercises in song and speech. In song, as you well know, the tones are attacked horizontally, that is, the sound is attacked and held on the same plane of pitch, or at least this is the essential characteristic of song. I do not now refer to those acts of song called

the slur and portamento. In speech the tones are attacked vertically, that is, the sound is driven through pitch upward or downward, striking all the points of pitch between the point of attack and the point of close of the tone. I should first give the exercises up and down the scale by song with the most open vowel sounds. This not only develops strength and purity, but it instills into the student an idea of tone, and musical relation of vocal sound. Following these exercises immediately I would have them move the tone up and down the scale through the same intervals, striking all the notes of song that they produced before, starting with the last, and stopping with the highest without dwelling on any of the particular tones. This is a most useful and pleasant exercise for single individuals or for classes.

The fifth and last of the elements of the ideal voice is sustaining power. This enables one to continue and, it may be, attenuate a tone until its full value is brought out and also to sustain whatever vigor and strength expression may demand. Sustaining power depends upon the correct management of the breath, and the strength and right use of the vocal muscles. The exercises which it would seem would accomplish this object are such as are used for economical expenditure of breath and a practice of the continuant sounds which are capable of prolongation.

Let us remember that the human voice is like a plant. We must cultivate it, and let it grow. It must have time to grow. Too much exercise, even by correct methods, without time for rest and growth, is an injury rather than a help. Daily exercise, not violent, should be the rule, and it should cease when the organs are fatigued. Fatigue implies destruction of life. We should stop and rest or change the exercise whenever the vocal muscles are tired. As the instrument must be in tune before the musician can make it give forth excellent music, so the human voice, that most wonderful instrument, must be tuned to the will of the speaker or singer that it may respond to every shade of emotion. A good musician cannot make good music with a poor instrument. Neither can a learned speaker reach the best effects through the medium of a poor voice. On the other hand, an unskilful musician cannot make good music even with the violin of a Paganini or the piano of a Rubinstein; so nature may have given the speaker a remarkably good voice which he may not have injured

by misuse, but he may not have the skill to use it to the best advantage. We must practice vocal culture to correct imperfections, to develop that which is good in the voice, and to acquire skill in the right use of it.

As my time has expired, I simply wish to call attention to some faults of utterance that I have found quite common and which seem to me the most difficult for the student to overcome; they are, first, breathy tones; second, habitual pectoral tones; and third and most common, a kind of languishing semitonic melody. What would you do to lead the student most easily to overcome these faults?

DISCUSSION.

MR. WILLIAM B. CHAMBERLAIN: When I went to Philadelphia fifteen years ago to study the voice with the renown mother* of the author of the first paper this morning, the gentleman with whom I was living said to me: "You are studying vocal music. Now, who is your teacher?" I told him. He said: "You know there are two schools of vocal music; two schools of musicians, one says when you breathe you go this way, [*illustrates*], and the other says when you breathe you go this way [*illustrates*]. Which does she teach?" At that time I could not tell precisely.

But there does seem to be a division among pretty good authorities, and it is not strange. I am myself satisfied that we are like all vertebrates in our essential action. I observe what Mr. Phillips does, in the man and in the child. I observe the same thing in the lower vertebrates. I see it in a dog when he bays—not when he pants—don't think that the action of the dog gasping for oxygen is identical with his action when he uses his vocal organs; the first is an abnormal action. We must make a sharp distinction between vital breathing and vocal breathing. We ought not to draw analogies between the abnormal breathing of a dog panting for breath, and that of a hound, baying with his normal, large, full tones. The cow does the same thing when she bellows. So does the lion when he roars; so do all my babies when they call. So I think does every man who is untrammelled.

*Mme. Emma Seiler.

It seems to me that the great office of the abdomen, if I may begin there, is, first, not to act so much as a bellows, but as a resonating cavity, and a support. I believe the analogy is not to a gun, but that the analogy of the human voice is to all other instruments. Take, in general, the two main classes of musical instruments, stringed and wind instruments. In both alike you have the problem: how to excite vibration within the body of the instrument, which is then propagated, or radiated, or transmitted, to the outer air, with which the chamber of the instrument comes in contact. The object there is not to force vibration upon it; I think that vibratory action is never propelled, but always propagated.

The violoncello is, perhaps, the most perfect analogy to the male voice, or to the tones of the male voice, just as the violin is to those of the female voice. In both cases what have you? I have tried this experiment to the great delight of my class: Take a string and stretch it between two posts in the outer air, insulating the posts, if I may say so, so that they shall have as little vibration as possible. You have now, when the string is vibrated, a little, thin, tweaking sound. Now place the same string at the same tension stretched over the body of a 'cello, and what do you get? You get a large, round tone. What is the difference? Why, the vibration of the string in the one case has been unsupported, and in the other it has been supported, reinforced, by the introduction of the sympathetic vibrations taking place within the air-chamber, and in the elastic, fibrile, vibratory walls of the instrument itself. That is the great source of tone. I would estimate that, without exaggeration, fully 90 per cent. of the tone in the viol family of instruments is produced not by the string itself but by the underlying body of the instrument, and the air contained in it.

Take a wind instrument. You would say surely you blow through that. But every musician who knows anything about these instruments will tell you that blowing into the instrument always spoils the tone. The tone of the flute seems to be produced by blowing into it; but it is not so. Here is a slender tube containing a body of quiet air. Here is an attenuated lip made elastic by pressing against it. That lip allows a small stream of air to play over the mouth of the instrument and thus sets

in vibration the column of air within the tube, which produces the sound. You play the flute by blowing across the hole, not into it.

Take the organ. Very many people suppose—I think this is rather a popular fallacy—may people suppose that the air from the bellows is blown right into the pipes. Do you know what the effect is? Instead of tone, if the bellows blew right into the pipe, you would get that [*illustrating*], which is about all you get from some other pipes of a different kind. In every organ-pipe there is a column of absolutely quiet air, except as that air is made to vibrate and play. The difference between vibration and blowing is vital. The air here also is blown across a thin elastic plate of wood, which vibrates and in turn vibrates the air in the pipe; but the air is never blown into the pipe. The analogy holds, I undertake to say, with all instruments; hence all these analogies to a gun seem to be based upon a popular fallacy, and seem to me to be false scientifically. The problem is always to produce within the body the greatest amount of vibration, with the minimum expenditure of breath or wind. That seems to me to be the problem: the greatest action with the least possible effort.

I secure this, first—if you will allow me to give my personal experience—by starting first with the singing-tone, or, more frequently, with the humming-tone. Why hum? Has humming anything to do with singing or with speaking? Little, indeed, in the direct outcome, but very much in the preparation. I start with the hum because with the lips closed, and with all the interior oral cavities well opened as they must be to produce a good hum, the singer himself or the speaker is able to test the purity of the vocalization more perfectly than he can with his mouth open.

[Mr. Chamberlain here gave some practical illustrations of the exercises through which he puts his pupils, commencing with a hum, proceeding through open vowels to a monotone; then changing to a chant, etc. Continuing he said:]

I believe that receptivity is the first great psychical law. The Kingdom of Heaven is entered by the little child. The orator most moves his audience when he receives the thought himself, rather than when he tries to give it to

his audience. The audience always likes to go with you into your own inner chambers of thought. I am now speaking psychically. But I believe it is also true physically. My temperament was against this. False habit, inherited tendency, was against it; but so far as I have been able to correct it, to the extent of being able to use my voice all day and never tire it, has been due to this principle of receptivity.

Two illustrations and I have done. Some of you will remember the reading of the Service by Dr. McVickar of Holy Trinity Church. I used to hear him for a year. When he read the service it was always restful, uplifting, spiritually and physically, and every little nook in the auditorium was filled with those musical vibrations; because, resting upon the prayer-book, he received the thought himself, and threw himself at ease, and became a part of the vibrating whole. But as soon as the man began to talk he felt he had to do it himself, and he began to cramp and harden, and his voice grew harder and a complete change was brought about.

I want to call your attention also, if Prof. Clark will pardon me, to the magnificent resonance you heard last night in the crooning to the little boy [in "Mammy's L'il' Boy"], in which the more completely he received the thought the more he took you in, artistically; the more he seemed to stop his voice, the more his voice vibrated where I was in the back of the room.



THE PAST AND FUTURE OF ELOCUTION.

BY MARY ADAMS CURRIER.

IN the year 1860 a young man of fine bearing, dignified presence, marked individuality and princely courtesy, spoke to the teachers of Concord, N. H., upon "Respiratory and Vocal Training." For years we had had vague ideas of oratory and the human voice. We knew we breathed and that we spoke, but of the relation of these two processes we were wholly ignorant. We had never tried to analyze our breathing or divine the secrets of the voice. God had made us, and we were content to let nature work out her own plan in our being. If we had power to stir others with our voices, that power was God-given and we rejoiced. If we were weak in vocal expression, we accepted this condition, or only made it worse by unwise effort and tension. Children were taught to pause at a comma long enough to count one, at a semicolon two, at a colon three, and at a period four, and to let the voice fall. Often the counting was done audibly, and thus the sense entirely destroyed. A loud voice met all demands. We must be heard if we were to read before an audience. Later, occasionally, Prof. William Russell lectured before teachers' conventions, and we had our minds awakened to thought on the subject that there was a power in the human voice to move, control and inspire, but the method of acquiring this power was as a sealed book to us.

The year 1863 brought me most unexpectedly face to face with the problem of teaching reading in one of the public schools of Boston, where some better work in this line had been done—work, not on a scientific basis, but on a more thoughtful plan as to meaning and tone. For some years in the large centres, as Philadelphia, New York and Boston, people had been stirred by actors and meteoric teachers to a consideration of the reading

and speaking-voice, and especially to dramatic power, but no systematized attempt to teach elocution in the public schools had been made. At this time Prof. Lewis B. Monroe, the young man referred to at the opening of this paper, and his friend, Mr. Stacey Baxter, had given some attention to this subject, and were concentrating all their energies to teaching this art privately to teachers, clergymen and public speakers in Boston and vicinity.

My first interview with a teacher on this subject—a lady who had studied somewhat—awakened in me a great desire to know the secrets of the art. It was an emergency-lesson, and I took with me a Second Reader then used in a low grade of the Boston schools, where I was substituting for a few days. I opened and read, under her direction, two paragraphs; read them to bring out the sense by pause and emphasis and appropriate voice as never before. Though they were simple paragraphs, we rendered them in a manner to attract attention. Thought led, and pause and emphasis enforced it upon the hearers. I had gained an idea. There was something deeper than I had experienced before. On the following day Dr. John D. Philbrick, then superintendent of the Boston schools and a townsman of mine, unexpectedly appeared in my school-room of unruly boys. He asked for reading and physical exercises. I was in luck; for had I not two paragraphs worked up with elocutionary skill as capital, and had I not studied on in the light of the training of the day before? The boys took their books and read. I drilled them like an expert, for I was a teacher of seven years' experience—three in the country district school, four in teaching Latin and rhetoric in a city high school. Dr. Philbrick could stop to hear but two paragraphs, and I was not urgent. By good fortune, too, I was ready with a few gymnastic exercises. He must hasten, but said he had come to see if he could recommend me to an important position as head-assistant in a grammar school. The reading had settled the question in his mind. I would have no examination, as my experience would give me the place. I would simply meet the master of the school and two of the committee for a brief acquaintance. But, alas! they could get better acquainted by hearing me read. A book was brought, a dry and difficult poem selected—one I had never read. My mind was

chaos; I was completely upset, and spoke the words, but they were words, words, words only. I knew it; they knew it. I had made a signal failure. It was suggested I analyze and parse a few sentences of the poem. There I was strong, and, summoning all my courage, I plunged in, and amazed and mystified the committee themselves. I was on advanced ground, and they recognized it. Things had evened up; I was elected. I immediately sought out Prof. Monroe and asked for lessons. The first one taken was for help in my daily work. Half the hour was given to breathing and vocal exercises. Then came the reading, but a serious difficulty met me at the outset. My ear was dull, and my voice not flexible. I worked for one half-hour to make sure of a certain suspensive rising slide before a downward clause completing the sense. The teacher's patience and ingenuity were inexhaustible, and the day was gained. Difficulties only made me more determined. Soon Prof. Monroe was appointed teacher of physical and vocal culture in the Boston schools, and for a time I was transferred to Mr. Baxter for lessons. If Prof. Monroe had the organ voice, with its richness and power, Mr. Baxter's was like the flute. It had a certain vibratory quality that lifted you almost to the third heaven. The two men supplemented each other in their teachings. I have heard Mr. Baxter read "What is so rare as a day in June?" and similar styles, with a sweetness and purity that was entrancing. You felt that it was the divine in the voice that moved and held you. He was preëminently nature's child, and he tried most emphatically to carry out nature's teaching. He believed there were but few gifted with the divine power of oratory, and he conscientiously dissuaded the multitude from studying elocution as a fine art. All might improve themselves, but not many were called to be teachers in this sacred profession.

An appointment as instructor of oratory at Harvard College soon gave him opportunity for great usefulness. He entered upon the work with high ideals, but, alas! his career was brief. Bathing, one day in his summer vacation, at Cape May, on the Atlantic coast, he suddenly disappeared from view; but his voice continued to ring on in the ears of those who knew him, and on their hearts were engraved the words of Shakespeare seen on Shelley's tomb: "Nothing of him that doth fade but doth suffer

a sea-change into something rich and strange." It was now clearly seen that a new impulse had been given to this department of training, and the introduction of systematic teaching, on scientific principles, was to work a revolution in the schools all over the country. Boston led in the movement. The Boston masters formed themselves into a class and were taught by Mr. Monroe, and one lady from each grammar school was chosen for special training. It was my good fortune to be one of this class, and I shall never forget the tact of the teacher, his appreciation of our efforts, and his delight at any unexpected revelation of soul through voice. Prof. Monroe went from school to school, giving short object-lessons in physical and vocal training; he also taught classes in the high schools, and was unwearied in his efforts to arouse all the teachers to see and feel the value of this work for life. He made it practical. The little children were to see that reading was but talking, and it was surprising how this stately man would get their confidence and make them tell him, simply, naturally, the things they had been reading in such a hard, mechanical, school-room tone. The hygienic value, too, of this new teaching began early to appear. A young woman in a suburban town who had not spoken above a whisper for nine months, though she had had the best medical advice, came home literally shouting from the second lesson from Mr. Monroe. And listen to what Miss Caroline B. LeRow says, in a letter written in 1891: "I owe my life to Prof. Monroe, I owe my health to Prof. Monroe, I owe my professional career to Prof. Monroe."

Miss Le Row was just resigning her position in one of the Boston schools to go out to die with consumption, when she heard the words of life and hope from him. Entering immediately upon a careful régime of respiratory and vocal technique she took a new lease of life and is to-day as vigorous as any one here, and an honored teacher of elocution in one of the largest high schools in the country. Thus you see the interest in this work grew. The teachers entered into it with enthusiasm.

The exercises were introduced with signal success at the grand annual concert given in Music Hall. Other cities were aroused and Prof. Monroe was eagerly sought to teach the teachers in many of the neighboring towns. Men and women came to

Boston from distant places. Some offered him as high as \$1,000 for 100 lessons.

But this success had not come without hard work and constant effort. Difficulties and discouragements were not wanting, and criticisms and theories were freely advanced. One of the unsettled problems, and one that has always been more or less coming to the surface, was, what was the best method of breathing for vocal expression: Dr. Guilmette, at one time a phenomenal oratorio singer, and at this time a teacher of respiratory and vocal technique, rendered valuable assistance to teachers of elocution in this respect. Those were the days of peculiar trial, of experimenting, many teachers sprang up, excesses followed, elocution was now the rage. Often teachers lacking artistic taste and judgment, having had but few lessons, rushed into perilous extremes. Children not in their teens were often taught to read like vocal acrobats. Frequently the schools vied with each other to see which could give the greatest vocal and dramatic display. Students lacking a musical ear fell into mistakes not to be charged to their leaders. Thus many errors crept in. Let me illustrate:

A young man, a student in one of the State normal schools who had been a teacher, one day reading "A Storm in the Alps," in the so-called orotund with a sepulchral voice, open throat and back resonance, when criticized, pathetically exclaimed: "But I have been two years trying to get that quality of voice, and now you say it is all wrong." I explained it was not all a failure, but that he had made one fatal mistake in thinking that the *tone*, however sonorous he desired it to be, was to vibrate only in the *pharynx*.

In those early days, too, many teachers of elocution made the fatal mistake of putting their pupils at the very start on rendition, instead upon the fundamentals, as breathing, voice-training, and what naturally follows. This was the result of ignorance and lack of thought. They did the best they knew. The art was in its infancy. All, even the leaders, were feeling their way step by step. What wonder, then, that the mushroom teacher made grave mistakes. About 1872 the late Phillips Brooks, then a member of the board of education in Massachusetts, was present at the graduating exercises of one of the State normal schools.

Upon congratulating the poet of the day on her great success

she said: "I am sorry I did not read it better, I suppose Miss Currier would say I used muscular effort of the throat, but I have a very sore throat to-day." Mr. Brooks replied, "These elocutionists tell us *what* we do, but they don't tell us what we *should* do." I said, "Did you ever ask one?" "I *did*," was the quick response, "but he handed me a Bible and told me how to read a chapter." "But did he not tell you afterward how to use your voice?" Drawing himself up with dignity he replied, "I never went again. I sought the man to tell me how to use my voice, not how to interpret Scripture." In all the years since, when listening to that eminent divine pouring out his breath in useless torrents as he poured out his words, thus wasting precious life and vitality, I have said with a sigh, what a golden opportunity for doing good that teacher lost! But I have anticipated a little.

After five years my work ended in Boston for a time, and in a few months I made my first trip west. Stopping ten days in St. Louis, I met Miss Anna C. Bracket, the author of "Technique of Rest," which has proved such genuine help to tired women, then principal of the Girls' Normal School in that city. She introduced me to Mr. William T. Harris, assistant superintendent of schools, now Dr. Harris, our honored Commissioner of Education. Having known of my work through Mr. Monroe, Miss Bracket urged me to give a lesson in her school, which I did just before leaving for Illinois. It consisted of chest-expansion, deep breathing, voice-production, a few exercises on the vowels and consonants, and the rendering of some simple selections.

A month later there came too late for acceptance, much to my secret satisfaction, an invitation from Dr. Harris to speak to the teachers of the county. Immediately following this there came another for me to give a short course of lessons to teachers of St. Louis. This I accepted on condition that I go before them not as an elocutionist, but simply to tell them how I taught my pupils to read. Dr. Harris organized the classes, and I met the teachers in four sections, each four times for an hour, after which I gave a few lessons in the schools.

At the end of these lessons a brief summary of my plan of work which should also include its claims and its hygienic value as well as its educational, was requested for the committee. At this time in this, as well as in other cities, the standard of the value of an

elocutionist by many was the ability to read Poe's "Raven" and similar selections, in a most startling manner, while mine was to render simple things in a simple, truthful manner, and with good voice. On account of an increased interest in this work, I was invited to accept the position of teacher of elocution in the Normal School, at the same time giving some instructions to the teachers of the city. Thus for the first time I saw clearly my work in the future lay along this line of teaching, and I immediately decided to remain near Mr. Monroe that I might better fit myself for the profession. During the following year I was invited to teach in two of the State normal schools of Massachusetts. So that the next six years I devoted myself to teaching teachers. This was the first introduction of a special teacher of reading in the normal schools of Massachusetts. The work was taken up with enthusiasm and has never lost its hold.

During these years Mr. Monroe was steadily thinking and working to advance the standard of elocution and to impress its value upon the professions as well as higher institutions of learning. The academies and colleges were doing something in declamation and oratory, but often in a mechanical, objective way. Theological schools were feeling the importance of a trained voice for the ministry as never before, and so were giving some attention to delivery. The stage had its traditions of wonderful dramatic fire, and at that time Booth, Charlotte Cushman, Forrest, and a few others, were living exponents of the power of voice and dramatic action, while in political life and at the bar were a few men of burning eloquence. John Quincy Adams said in his "Boylston Lectures on Oratory and Rhetoric" before Harvard College, about 1810: "The foundation of the oratorical talent, as well as of those of the poetical faculty, must be laid in the bounties of nature;" and he might equally well have added the same of the dramatic art. Of the examples just quoted this was pre-eminently true, and in just the ratio of the inheritance and the ability to do hard work will it ever be true. Mr. Monroe also saw that a professional school of oratory connected with some college would be a great stimulus to the work, would add dignity and raise the standard. In 1873 Boston University opened its doors to such a school, and Mr. Monroe was appointed dean, he assuming all responsibility and all its financial support.

The school opened with 34 members. I was present at the beginning. After the organization Mr. Monroe handed us a Sixth Reader, and, turning to the first page, said: "Miss Currier, will you break the ice?"

I replied: "Mr. Monroe, I could break ice, but I can't read here." Giving me a little encouragement, however, as only he could, I read the paragraph beginning: "Give us, oh, give us the man who sings at his work," and then Miss Mary S. Thompson of Illinois, now of New York City, sitting at my side, followed, and the first school of oratory in America had come into existence.

This was a glad day for the earnest few that were struggling upward into the light, that saw though somewhat dimly the possibilities of this art; but for Mr. Monroe it was the culmination of the hopes and desires of years of struggle and effort, and he entered upon the work with a new consecration of all he was and had, cheered and inspired at home by Mrs. Monroe, who possessed in an unusual degree a refined musical ear, as well as by the friends and followers he had made in his professional career.

It is impossible to follow closely the work of this school during the seven years of its existence. Most of you know its brief traditions, and many of you were a part of it. The foundations of its success were laid in the character of the man. What he was more than what he taught was what made the school what it became. His genial disposition and his great sensitiveness, added to his unvarying politeness, which was of the heart and not of the head, made me sometimes feel he was not exacting enough; but the more I study methods, the more I am convinced he was the best type of the true teacher. Whom he could not inspire he left to themselves. With unusual tact and insight he called about him such helpers as Robert R. Raymond, Henry Hudson, A. Graham Bell, then busy inventing the telephone, and Steel MacKaye who just before had returned from Paris and had given a few lectures in New York and Boston, illustrating with his wonderful pantomime. Feeling at once that there was an invaluable underlying principle in Delsarte's teachings, he spared neither effort nor money to introduce the work into his school. The increase in numbers was surprising. Lawyers, clergymen, business men

and teachers often shared in his lessons. He was wonderfully happy in illustrations and often surprised learned visitors by their force and aptness.

His sympathy, too, was one secret of his success. Pupils coming to him rich only in merit and desire were welcomed as cordially as those coming with offers of gold. Gradually the standard of the school was raised, but it was impossible at once to place it as high as he desired. Many went out from this school to be teachers, and several of its graduates were invited into its faculty. Public readers and actors got valuable training here as well as high ideals for future work. Miss Georgia Cayvan, a well-known woman of the stage and an early graduate of this school, with greatest love and reverence speaks of her indebtedness to this devoted teacher. Indeed, all these owe a debt of gratitude to the memory of Professor Monroe that can never fully be discharged. To them and to many others the founding of this first school of oratory seemed a Providential opening for the development of the artistic instincts stirring within them for expression. Those only who were a part of this new education and participated in its earliest struggles, can appreciate the work done in laying the foundation for this school.

Teachers of to-day may pride themselves upon their new and improved methods and the superiority of their instructions, but it would be well perhaps for such, occasionally, to read the poem entitled "The Flower," by Tennyson.

It has been said that behind every great achievement will be found not only a method but a *man*, and in this instance Lewis B. Monroe was the man whose name to-day should be written in letters of love upon the hearts of all whose lives and whose time have been enriched by the art of expression. With his great fitness for organization and leadership, had he lived to work out his growing ideals, directing and utilizing the best talent he could command, to what height of usefulness and prosperity might not this school have attained? His great spiritual insight and his earnest search for truth would easily have kept him the leader in our profession. But it was evident all through the last year of his teaching he was drawing too freely upon the springs of life, though no one dreamed for a moment his work was nearly done. In two weeks, however, after he went for his vacation to his beauti-

ful summer home in New Hampshire for the upbuilding of body and nerves, there came the startling message that the beloved teacher had put on immortality. Boston University, after having considered the matter and making an unsuccessful attempt to find a leader, concluded to discontinue the school. This was a dark hour for its many friends, but after the first shock and bewilderment other schools were started, and leaders sprang up in many places. Those who before had followed were now spurred on to strike out for themselves. This no doubt proved an element of strength in many cases.

In tracing the growth of our profession through these early years so far as it came under my own observation, I have necessarily given much space to the centralizing force in its development, though, had I unlimited time, it would be pleasant to speak of the many that had arisen to help on the cause in one way and another. Professor Raymond was a genius in interpreting Shakespeare, and those who heard him in his Saturday morning readings realize they will never hear the like again.

Prof. Alexander Melville Bell, the author of *Visible Speech*, who, fifty years ago this present time, began the teaching of elocution in Glasgow and who has written many valuable books on the subject, came to this country in 1869 and gave his first lectures at the Lowell Institute, Boston. By teaching, lecturing and writing he made clear many dark ways and opened many dull ears, but greater than all this he made the dumb to speak and gave to the world the inventor of the telephone. A. Graham Bell, from his earliest moments, lived in the atmosphere of the elocutionist. His father and grandfather were leaders in this work and, becoming interested in breathing, voice-production and speech, there was conceived in his brain the idea of the telephone. Professor Bell upon being congratulated upon his wonderful invention, replied: "But I consider it a far greater honor to have given speech to the speechless than to have invented the telephone." Wendell Phillips, Ralph Waldo Emerson, Edna Cheeney, Mary A. Livermore, Phillips Brooks, and other men and women of power, gladly gave of their time for official visits to this school. Emerson read to the students from manuscript his essay on "Oratory." That you may more clearly see the gain this work had made in public favor, let me tell you that the founder

of Wellesley College arranged from the beginning for a department of elocution with a full professorship, and at its opening in 1875 all of its 300 students were required to do some work in elocution.

Leaving now the past of elocution, where do we stand to-day—thirty years from the time it was first introduced into the public schools? To one familiar with educational methods in this country I am sure there must come the conviction that a great change has been wrought in improved methods of teaching reading and in naturalness of expression. That excesses have arisen, and grave mistakes been made, no one will deny; and, to our sorrow, it must be said the art is not held in such repute by many earnest thinkers and scholars as we could wish. Still, there is a conviction on the part of many even of these that such training is of great educational value, if done according to the highest ideals of education. In nearly all of our first-grade schools and colleges some attention is paid to elocution. Most, or all, of our teachers in the public schools are interested in the work, while nearly everyone deplores the lack of oratory in public speaking.

Fully recognizing the need of organization, this Convention was formed a year ago under favorable conditions. To-day we are in the midst of our second meeting. Ours is the talent of privilege. The influence this Convention has upon our profession depends upon the character and spirit of its individual membership, upon their ideals and their ability to hold fast to the *old* and press on to the *new*.

We have said our colleges give instruction in this art, but all familiar with college-life know this is not an atmosphere in which the arts thrive. Even those coming with ambition in this direction are soon diverted from its pursuit unless there are public opportunities for its exercise, and the standard is held high by public opinion and the faculty. It is much more agreeable to sit quietly in the library amid the treasures of the ages, and silently read the poet and the sage, than it is to put one's self in active training for the expression of those masterpieces of thought. Both are necessary for the highest interpretation of the spiritual and intellectual in literature, and for creative work. Give body, voice, mind and soul all possible development, if you

would have worthy representatives in this work. But college is not a place for professional training, therefore we must look to the professional schools for advanced work in expression and for teachers of oratory. Its object in a college course is for *life*, and so necessary for all, and its place in the English department in connection with rhetoric and literature.

So much technical work on body and voice is needed before the higher work of interpretation can be done effectively, advanced work to any great extent must be barred out of a course for the B.A. degree. It is conceded, however, that the college men and women who are speaking in public to-day would double their power and effectiveness if they had command of body and voice. It is true there is a great awakening in public debate in some of our men's colleges, which may lead to excellent results. After the Yale-Princeton debate in February one of the New York dailies said, in an editorial: "Now that our colleges are pitted against each other in contests of thought, oratory has assumed a greater importance, and some, at least, of our college men are studying rhetoric and oratory with something of the old Greek zeal. This is a good omen, and should be hailed as such by all interested in the subject." All this I believe to be true, but as yet it is comparatively but a few that are affected by it.

Its value for general culture, literary interpretation, spiritual insight and dramatic criticism make it preëminently suitable for college work. Often and often the men in our professions, scientific men and the great thinkers of the world, express regret that they received so little training in their college course. And how often do we all of us go home from the lecture, the club, the missionary and the temperance meeting, disgusted with the fact that hundreds have been robbed of precious time because of their inability to hear half what was said; and I want to reiterate, again and again, it is wrong for educated men and women to put themselves before the public with ineffective delivery. I know there is another side to the question. Many claim it is far better to awkwardly stammer out a great thought than "to utter with vigorous elocution useless, senseless words." Neither should be tolerated.

An unfortunate opinion prevails that anybody can become a

teacher of elocution, and that it is an easy way to earn one's living. A little cheap success at the emotional age is often taken as a sure proof of merit, and so the untrained girl, with a pretty face and graceful hand and arm, but with an undeveloped mind, enters upon a course of elocutionary training. The young man, too, who with riotous imagination can act low comedy and raise a laugh by ridiculous grimaces, or who can rant and howl out tragedy, asks for recognition before he has even laid the foundation in solid learning for oratorical or dramatic success. Now, until this ceases to be, our profession will not receive the encouragement it asks. The special schools where our teachers are to be professionally educated have this great interest in their hands; hence, I would urge to-day the consideration by this Convention of a national school of elocution, liberally endowed, and under the fostering care of educated men and women who love and believe in the art, and the ablest and best-trained teachers to be found. Jealousy, egotism and all ignoble passions should be buried, and only great souls should have part in it.

I see difficulties in the way, but none are insurmountable if there are men and women in this profession great enough, or perhaps I should say humble enough, to wisely organize such a school. It should be broad in its aims, and founded as other professional schools—to give the highest culture possible to those wishing the highest professional degree. If this phase of education has the great value claimed by us, the public will in time recognize its importance and will not withhold its support. Such a school would have a powerful influence upon all local schools, leading them to appreciate the best things, and inspiring them with the highest ideals. It would give an opportunity for the working out of the best methods, and a free discussion and test of theories uninfluenced by patronage. This would raise the standard and give us better teachers for all grades of the work, from the kindergarten to the college. Body, voice, pronunciation, vowel moulding, articulation and all speech-forms would early receive attention, and the English language would be spoken with greater finish and perfection. Who more properly than the elocutionist should be the guardian of our language, and particularly of its pronunciation?

The highest culture in all directions is valuable in this line of

work, but with it must be found an artistic taste, a somewhat dramatic instinct, an active imagination, a quick perception and great sympathy with nature in all her moods. Too often now instead of the artist we have the imperfect artisan, satisfied with half truths, often teaching untruths through ignorance, and this brings me to the educational requirements for this profession. I do not see why the same fundamental education should not be necessary for this as for other specialties. I would not necessarily have the exact requirements of a college course but its equivalent, the student should be well grounded in psychology, anatomy and physiology, rhetoric, logic, literature, art and music. In fact, this profession draws so largely for its illustrations and its wise administration upon all fields of knowledge, one cannot be too broadly educated to stand at its head. Character, education, natural qualifications and consecration are essential to the highest success.

You may say this is an ideal standard, but without the ideal there will no advance in the real; too high an ideal, but "A man's reach should exceed his grasp." I have dwelt at length upon the needs and education of a teacher of elocution, but I would not forget another important function of the schools of oratory, the training of public readers, speakers and actors. One very disheartening thing about our profession is the character of many of our public readings and recitations and the tendency to parade. Reading for mere entertainment is legitimate, and the reciting of verses of a light and simple character in an artistic manner and in a sweet musical voice is to be encouraged. Lyrics, ballads, lullabies, suggestions of bird-notes, dialect and all sweet, simple and fun-loving strains, awaken pleasant emotions in the audience and create a delightful reaction for the tensed and rasped nerves, and we believe in them. But what we do deplore is the reciting of silly, sensational, meaningless doggerel that has neither sense nor merit to recommend it. It may bring applause from the shallow, but in this day of activity, of multiplicity of duties, life is too full for this worse than useless clap-trap, this silly business of the reciting of poor literature, and the sooner we set our faces against it and condemn it at all points the better. Standing in sharp contrast to this is the higher work of interpreting by voice-forms the subtleties in literature. This kind of

subjective work will lead the mind up to those heights of contemplation that will open new vistas of thought, awaken spiritual insight and give soul-activity. Growth from within will be rapid under such a stimulus and the whole life be enriched. The possibilities of this work alongside other training are beyond conception, its satisfactions but feebly realized. Let this work begin early, teach the highest side of interpretation to the young student, give him a taste of the best at the start, show him lovingly the loving thoughts of the greatest writers of the age. If he but get a glimpse of their beauty at the first attempts the effect will not be lost, and later the mind will surely call for more. Don't let us yield to the temptation to read only those things that will almost read themselves, things that are seen on the surface. The subjective in literature calls for thought, spiritual meaning. See, then, what lies hidden beneath the words, read between the lines. It will call for patience and skill, but the rewards though slow in coming will be sure. Why so many think Browning dull and unintelligible is, that they know nothing of his spiritual insight into life.

Literature and philosophy as taught to-day in many of our colleges are a wonderful stimulus to the mind, and the study of the ethical side of Shakespeare and of all our great poets, must lead the student into heights and depths of meaning unknown under the old methods of teaching these subjects. Let elocution, with its higher work of interpretation, come in by the side of this work, each department having its own head, but all conferring and working together for the highest good, and time would be saved and far more be accomplished.

When this ideal is worked out in our colleges, and our professional schools are in harmony, then, indeed, shall we have no need to be ashamed or apologize for our noble profession.

A literary atmosphere is essential for all who would thrive in the higher work of expression. Let us, then, keep in touch with education along all its lines, with the college, the academy, the normal school and the public schools. Let us remember we shall not strengthen our course by mercenary motives or by a sensational reputation. If we ever rise to a higher plane in the educational world, it will be by the force of our sincere belief in our art and by the conviction that body, voice and soul are worthy

the highest training for the service of humanity and of God. In this aspect and in this alone, lies the justification of elocutionary training; on this high basis we are sure of the stimulating support of every cultivated mind as long as the object of art is to move and inspire; and in the closing years of this nineteenth century we can in no way more surely vindicate the highest claims of our profession than by holding the standard of work high above the mere fascinations of the recitation, and by devoting ourselves to that higher work that shall not only satisfy the educated mind, but shall make the last years of the nineteenth century a glorious epoch in the real growth of elocution.

DISCUSSION.

MR. VIRGIL ALONZO PINKLEY : As I have only ten minutes, I wish to say at once that I am exceedingly glad to be with you, and I must tell you how I have enjoyed this treat from the very first. You may ask what has that got to do with this discussion. You will notice, perhaps, that a good many of those who were supposed to discuss papers have not done so at all, but have talked on something else. They have prepared their papers before hearing the first paper read which they were to discuss; and I don't know but that it is a safe course to pursue—provided you get a chance to read it after you have prepared it.

The lady's paper impresses me as being very broad, indeed. We have among physicians those who practice allopathy, and those who practice homeopathy, and many other "opathies," and there are others who claim to be eclectics who say: "I will give anything I find to be good, no matter what source it may come from." We have the same thing in elocution. We have those who say: "I teach this system; nothing is good that does not come from that source; nothing is good that does not bear that label." Another teaches another system, and makes like statements. Alexander Melville Bell—you all read the article in *Werner's Magazine*—claimed to have an eclectic system, drawing that which is good from all systems. Assimilate that which is good into your being and it becomes you, and you become your own label. This paper was an eclectic paper, not only dealing

with the educational side of elocution, but dealing with the whole subject from the eclectic standpoint.

There is a point I wish to call to your attention. That is natural aptitude. I know there is a great deal in natural aptitude; I know there is a great deal in inheritance; but I also know, on the other hand, that there is a great deal in work. I recognize the importance of natural ability. Dr. Alger spoke of a young man who went across the water and spent six months with that famous teacher, Delsarte, and came back, having gained a wonderful power. Now that young man must have had a vast amount of natural aptitude, for we know of many persons who have studied ten or fifteen years, but who have not acquired grace of movement, nor that knowledge which this man acquired in six months. There must have been something in the man before he crossed the water, or such results would hardly have been produced.

Another point suggested by the paper, not exactly in these words, is this: the power and importance of the *divine afflatus*. I am a great believer in work, but I remember so well—and I suppose many of you have had a similar experience—how much I used to attribute to the divine afflatus. I heard a great actor. I said: "That is a direct inspiration from heaven." I heard a great orator in a great effort, and I said: "That is divine afflatus, surely. That is inborn genius, surely."

When I got out into the world, and began to battle with the world, and came in contact with these speakers, especially in the Chautauqua assemblies, and talked with them, I found that in every instance they were inclined to attribute the larger portion of their power and success, not to great natural ability, but to attention to details and downright hard work.

I will give you four or five little instances upon this line, in the order in which they occur to me. A number of years ago—in 1873, I think it was—in the Chautauqua Assembly, George R. Wendling had a lecture entitled "Ingersollism." He lectured two hours. Those of you who have been there will remember how they rush away at twelve o'clock for dinner. This time they stayed there two hours, and the impression he made was tremendous. In the afternoon there were several persons present—Bishop Vincent and others—and the question was put:

"Mr. Wendling, how do you account for holding that audience as you did an hour after the dinner-time?" And then the question was put more explicitly: "Do you attribute this to natural aptitude?" "I will give you a little of the secret," he said. "My father sent me to Chicago to study law. I was in Chicago five or six months studying dramatic art before my father knew of it." You see he followed his natural bent, but he had gained by work and study power over his body and his voice.

A little later in another Chautauqua Assembly, Mr. Poole, of Brooklyn, recited a selection entitled "The Wounded Soldier." I suppose all of you have read it. I think I have never heard on the stage anything more beautifully done, more symmetrically done, both in voice and in gesture. Afterward I asked him if this was all native talent. "Your voice is so round, and so rich, and so full, and your power was so great over all of your audience, for they all heard you." It was an immense audience, and he told me this (he made it stronger when he afterward told it at the Assembly): At the age of fifty he had a poor voice and poor delivery. In his congregation in Brooklyn he had a young man who gave instruction in the art of delivery. He placed himself in the hands of that instructor, as clay in the hands of the potter, and, after all those years, this change came to him, and there was a great gain in volume and strength of voice, in carrying power, and in his power of expression generally. I began to think less of the divine afflatus, and more of industry and toil and attention to details.

I will give you another illustration. I heard Bishop Simpson, and I heard him before a large assembly. He had a voice not strong by nature—far from it. He had thought he should not be able to carry on his work in the pulpit, because of a very weak voice and a very weak throat. Still, he was making himself heard by everybody because of the vitality there was back of it. I found that Bishop Simpson, when he found that he was about to be compelled to surrender his place in the pulpit, placed himself in the hands of an instructor—had his voice trained, had his body trained; and he lived to a good old age.

I know that my ten minutes are up, but there are just one or two more things that I want to refer to. I said to myself: "I must give up this idea about the divine afflatus; I must be

wrong. But, stay—there is John B. Gough. There is a man in whom I know it must be divine inspiration; there I am sure it is spontaneous." You have all heard him tell that pop-corn story—about the boy and the old man; and the boy says "Pop-corn," and so on. Well, I believed until the death of Mr. Gough that in his case it was pure spontaneity, pure native ability, just cropping out unavoidably. Now, Dr. Hess, in the memorial services, said this of John B. Gough: He said that Mr. Gough was a guest in his house, and they got talking about the things he did, and Mr. Gough says: "How do you suppose I do it?" "I suppose you do it," was the reply, "because you cannot avoid doing it." "Do you see that hair standing up?" said Mr. Gough, running his hands through his hair as he said it; "I know just how it looks. Do you see my hands?—very limber. Very limber fingers, limber ankles—limber joints all over. I have gone through all that thousands of times. Why, I know just how my coat-tail looks when I hit it." So you see even John B. Gough had trained himself thoroughly. Hard work.



SOME MODERN TENDENCIES OF THE ART OF ELOCUTION.

BY ANNA MORGAN.

EX-SENATOR JOHN J. INGALLS, in an article on "Oratory" contributed a few weeks ago to a Chicago newspaper, referred to the art of elocution in terms of condemnation—terms which we who profess the art have long ago come to expect from those who examine it superficially, or judge it by its failures. Said the ex-Senator of Kansas: "The beauty of every landscape is in the eye of the beholder. Shakespeare says that 'a jest's prosperity is in the ear that hears it.' And the same may be said of an oration. It is made as much by the hearer as by the speaker. No speaker eminent at the bar, in the sacred desk, or on the platform observes the rules which the elocutionary teachers of ambitious and aspiring youth inform their pupils are indispensable to eloquence. The gestures, postures, intonations and grimaces are unknown or disregarded. The lawyer, clergyman, stumper, or legislator who should obviously follow the injunctions of the professors about his feet, his hands, his arms, his countenance, his modulations, his pitch, and inflection would excite the multitudinous, irrepressible and derisive laughter of the average audience, and be regarded as a barn-stormer rather than an orator."

I do not wish to comment on the statement which is a self-evident absurdity, that "No speaker eminent at the bar, in the sacred desk, or on the platform observes the rules which the elocutionary teachers of ambitious and aspiring youth inform their pupils are indispensable to eloquence." The public speakers of Chicago who do not observe the fundamental rules of elocution are hopelessly bad in their delivery, and they are valued for other gifts than that of expression. I could mention easily to-day the

names of the most popular and most beloved speakers in Chicago who are destitute of all of the graces of elocution. These men do not ascribe their success to the faults that have hindered them; they know that intellect and imagination have triumphed in spite of a muffled monotone, an indistinct enunciation, and a laborious delivery. Their efficacy as speakers would have been greatly increased had they been properly trained in elocution.

After a slap at elocution to which all the sins of public speakers, even of those speakers who never took a lesson in elocution, are credited, the Senator in the next sentence made apologies and contradicted himself fully by saying: "This does not disparage training or discipline or prove that they are not valuable. They are to be highly commended." What is the art of elocution, but this same training and discipline? To be more exact, I should say "science of elocution," for it is not an end but a means to the art of expression.

But it is not for the exercise of pursuing the Western statesman around the vicious circle of his reasoning that I have quoted to-day his speech on oratory. In another paragraph he stated a fact—a significant fact—which I venture to take as the text of my remarks. He said: "Stenography, telegraphy, the typewriter, and the daily newspapers have made it much more difficult for a great man than it was when the contemporaneous reporting of speeches and their instantaneous transmission with all their imperfections on their head were unknown. This is one of many reasons for the decline of oratory in modern times. Its ancient function is lost. The orator has no place as a teacher, and under our political system there are no leaders. The most successful orator is the man who utters what the people have already thought, and the only leader is the man who, like Lincoln, marches where the people wish to go. The shorthand reporter and the telegraph have made oratory stale, and as no speaker is safe from repetition, slip and error, the custom of reading written speeches, and of printing speeches not read has come in as a cheap and labor-saving counterfeit which passes current in remote constituencies without detection. Another circumstance fatal to oratory is the fact that government has gradually become a matter of purely business detail, in whose consideration vehemence, rhetoric, and passion would be incongruous and ludicrous. When

peace or war, national vengeance or mercy, the spoliation of states, or the existence of the fatherland depend upon the decision, eloquence is appropriate; but tariff tables, coinage statistics, and the items of the budget cannot be treated with enthusiasm any more than the report of bank directors or the directors of a railway corporation."

The decline of oratory is unmistakable, and the immediate causes of its decline are correctly stated by Senator Ingalls. He might have said further that it is the positive philosophy of this century which has affected all the arts, and particularly the art of expressing the mind through the body—the art of elocution. Look at literature in all its phases, and literature may be tersely defined "the expression of life." Both in our own country and in Europe, the imagination which creates is gradually giving way to the inquiring and scientific mind which analyzes. To illustrate this idea is the purpose of Mr. W. D. Howells's latest work, "Criticism and Fiction." Realism is the direct result of the positivist philosophy. This realism is carried to such an extent, especially in French and Russian novels, and in the art of acting, as illustrated in its greatest exponent, Signora Eleonora Duse, of Italy, that extreme realism is described by one class of critics as naturalism. I have no intention to go into a literary discussion, though literature is moving on parallel lines to the art of expression. I am anxious, however, to dwell on the naturalistic impulses that are now actuating the world of acting—impulses which must communicate themselves to the world of elocution, students and teachers—impulses with which we ought to be in active sympathy if we are to keep abreast of the art-progress of the nations.

Elocution is in its nature more conservative than the art of acting. It has been always, and in this lies the explanation that laymen like Senator Ingalls take every opportunity to sneer at the teaching of expression. Another singular fact we all must acknowledge: many of the most prominent actors and actresses are our acknowledged opponents. There must be a reason for this, and if I can explain the reason away, we may hope for a better understanding between ourselves and leading exponents of dramatic art.

Elocution is ridiculed to-day, but it was not so in the days of

James and Charles II., in England. Colley Cibber, who lived in that time, was not a great dramatist; he was not a great poet, though he was Tennyson's predecessor in the laureateship; and he was not a great actor, though he himself thought differently; but this is true of him—which neither he nor his contemporaries ever suspected—he was the greatest critic of acting that England has produced. His "Apology for His Life" is the text-book of English dramatic criticism. I invite your attention to these beautiful sentences on a subject that was dear to him and is to us:

"Pity it is that the momentary beauties flowing from an harmonious elocution cannot, like those of poetry, be their own record; that the animated faces of the players can live no longer than the breath and motion that present them; or at best can but faintly glimmer through the memory, or imperfect attestation of a few surviving spectators. Could *how* Betterton spoke be as easily known as *what* he spoke, then might you see the muse of Shakespeare in her triumph with all her beauties in their best array, rising into real life and charming beholders."

You will see that in the age of Betterton and his fellows—that golden age of English acting—there was no widespread prejudice against elocution. After a description in detail of the leading actors, Cibber contends that "no stage at any one period could show 13 actors, standing all in equal lights of excellence in their profession; and I am the bolder in this challenge to any other nation, because no theatre having so extended a variety of natural characters as the English, was then existing."

We see what this great critic thought of elocution in the days of the Restoration. Now, let us contrast with this testimony the remarks, some of which were made before conventions of this body. I am indebted for my data to the files of *Werner's Magazine*: "All art," said Mr. Nelson Wheatcroft, before the convention of 1892, "is nature better understood. Is it policy to distort its infancy by softening off all its outlines which will become rugged strength? Shall we merge the variety of nature in uniformity?" Here I agree with the actor. A child having no mannerisms—that is, I mean petrified peculiarities—has no occasion to be taught elocution, especially if it be in a good school of acting. I can easily see that teaching might check the originality of that child. It might give her self-consciousness, that unpardonable

sin, which so many of us older people frequently commit, that fault from which no work or study will ever completely free us. Now, a child brought up on the stage might become a great and unaffected actress, other things being equal. Miss Terry, Mrs. Kendal, and several other of our actresses, were brought up in this way (Joseph Jefferson and Ristori are also examples), and in their naturalness they are unsurpassable. Signora Dusé's life was like theirs, only that her parents and grandparents were actors before her; and her aptitude for the boards (not speaking of her particular genius) came as naturally as a young duck's inclination for the water. She followed the ancients who compelled children to follow the vocations of their parents, different kinds of art being thus made hereditary. Mr. F. F. Mackay has defined acting as the harmonious union of pantomime and elocution. The teaching of pantomime should precede the teaching of elocution.

Now, a child may go on the stage and be natural, and grow in naturalness all her life. I agree with the late James E. Murdoch that to teach a child to declaim a part before it knows how to act, is like teaching a child to play a tune by ear before she has learned the handling of the instrument. Dramatic kindergartens are still wanting in the world; the principles are not formulated, though they should exist in the hearts of all teachers of elocution. But take a woman of 18 or 20, can she speak or walk or stand with the naturalness of a child of 6 or 7? I have never seen the phenomenon. Elocution takes her, and, if it fulfils its duty, the young woman is given freedom where she is constrained, grace where she is awkward, is taught to breathe instead of choking herself; she is not taught new or artificial habits—she is only taught to rid herself of false ones. If she is a diamond she will then begin to sparkle; if she happens to be a common bit of clay, she is a little better fashioned, but intrinsically not more valuable than she was before.

“What is elocution?” said Miss Cushman to an aspirant to the stage who asked for advice on elocution. “I don’t know what it is,” said the great actress; “no one ever taught me elocution. God gave me a mouth with which I can make a whisper heard in the end of the largest hall; then what use have I for elocution?”

Very true; elocution had nothing to teach Miss Cushman, though she had much, no doubt, to teach elocutionists. But how many actresses in her profession could truthfully repeat her words! The exception proves—it does not disprove the rule. Blind Tom needed no music-teacher, but the number of music-teachers has not been diminished since his phenomenal precocity astounded the world.

A name that attracts as much undeserved ridicule as elocution itself is Delsartism. People seem to regard it as a series of gymnastic exercises intended to make pupils proficient in gesticulation. This, of course, is not its definition, though gymnastic exercises are good enough in their place, and often necessary. The system, which François Delsarte tried to formulate and left unfinished, is, in the simplest words, the expression of emotions through the body. What Lindley Murray was to English grammar, such was Delsarte to the art of expression. The great Frenchman has revealed to us much about the body—the wonderful complex organism through which the ego, or the spirit, manifests itself; but on the side of the soul, so indefinite is the speculation that François Delsarte, even if he had lived to carry out his system, would have been incapable, I think, of formulating anything approaching an exact scientific system. We may be thankful for the fragments of his philosophy which have come to us, and we can never mistake as an end what we intended for a means. The reader or the actor who is educated on Delsartian principles is necessarily no more self-conscious than a writer in the process of composition is handicapped by knowing the rules of syntax. Thousands of good actors will live and do without bothering about Delsarte, just as Robert Burns sang without troubling himself about grammarians, but this reasoning is no argument either against Lindley Murray or François Delsarte.

Speaking of gesticulation, it is the humble and unobtrusive servant of the emotions; and it must be more humble in the future than in the past. If gesture be a conscious one, it is wrong. The testimony of George Riddle on this subject is interesting. He says that on certain evenings he uses no gestures; on other nights he uses them plentifully. This is as it should be; gesture must be the obedient slave of the moods. In nothing was the

naturalism of Signora Dusé so apparent as in her economical use of gestures, which one would imagine would be voluminous in one of the Latin temperament. It seems paradoxical to say it, but it is a fact, that this actress was true to nature in a certain awkwardness in moments of grief. The unimpeachable truth of the attitudes was their vindication.

Some great artists there are like great poets who are born completely equipped, but do not imagine that they escape work. Life to them is one long education. I fancy, too, that to several of the actresses I have mentioned, the real world is shadowy, and that the shadowy world of the stage is real. Great artists often have messages to those plodders in the path of beauty; and I think there is a lesson for us all in the work of the Italian actress, whose acting I had an opportunity to study during her visit to Chicago. The modern tendencies in the art of expression, following in the wake of acting, are to the closest naturalness attainable without flatness,—to suggestiveness rather than to literal expressiveness, and to hold to the exact truth in preference to any scheme of decorative beauty. This is equivalent to saying that these tendencies are first, naturalness; second, naturalness; and third, naturalness.

In the beginning of dramatic art in Greece, men walked on stilts, spoke through instruments that magnified the voice, and wore masks that exaggerated the human features. The history of the art from that day to this has been the gradual approach to nature until now the art of concealing art seems almost to be identical with nature.

Declamation—old-fashioned declamation—has no longer any place in the artistic economy. It is dying for the same reasons that Senator Ingalls furnished why oratory is dying. Declamation is out of harmony with our time and our institutions. Theatres do all of our towns from the Atlantic to the Pacific; standards of naturalistic acting are being carried by first-class dramatic companies to the extremes of the land, and crude declamation, which never pretended to a great measure of illusion, is dying because it cannot compete with naturalistic acting. It is being supplanted for the same reason that the horrible violent chromos that defaced the walls of a million houses are giving way to tasteful etchings and studies in black and white, which are

artistic, and at the same time much cheaper than the wretched chromos. Let us say good-bye to the declamations that have been thumbed by generations of readers. They are too glaring. Like the daubs, the sooner they are relinquished to oblivion, the better for us all.

Though declaiming has gone out of fashion, the charm of the sweet voice of the accomplished reader will never become obsolete. More may be left nowadays to the imagination of the auditor than in former years. It is now especially important to suggest the subtle beauties of a poem or a chapter of prose—those beauties would escape the casual reader who voraciously devours the sense.

Lesser vehemence will be required in readers, but greater intellectual acuteness than in the past. The reader will not try to rival the actor, for when he does so he will be trespassing on the grounds of another. In readers the dramatic faculty alone will not be sufficient; a literary quality will be looked for; a certain fine taste which is more critical than creative in its nature will make itself felt and will be appreciated. Ingenuity and subtlety in the interpretation of the poets will be expected; and in certain modern poets who have over-expressed themselves, it will be necessary to distinguish between passages of extreme beauty and other passages of meaningless maunderings. I need not mention the name of the great English poet I particularly mean. He may be admired this side of idolatry without falling in love with his faults which, instead of his virtues, seem to have made his work a fad of society. Ingenuity may sometimes go a little further than the author expected, but this, however, is rare.

"By pride, Pauline, angels have fallen e'er thy time." In this old speech Bulwer-Lytton intended the word "angels" emphasized. To read it so makes it a platitude—a common-place. Accentuate the word "thy" instead of "angels," and you give the line a new meaning; you transform a platitude into a delicate compliment.

In Shakespeare, however, you will find that you can add nothing to his meaning. On the contrary, you will discover that he is always revealing new meanings to you. Even the most familiar passages retain their freshening suggestiveness, and if at the end of a long life you perceive a few of his myriad beauties,

you have done as much as his most devoted students can hope for. In my own teaching I constantly use passages from Shakespeare to illustrate different phases of elocution. For example, *Hamlet's* instruction to the players is unsurpassed for conversational ease; for variety of expression the "Seven Ages" speech affords the richest opportunities; *Mercutio's* description of *Queen Mab* from "Romeo and Juliet" is to be recited with restrained mirth, while *Jacques's* lines—"I met a fool in the forest"—is an example of unrestrained mirth. For orotund expressiveness what can surpass the farewell speech of *Othello*, his superb apostrophe to war? Shakespeare is indeed an inexhaustible mine, and not only the passages that have been hackneyed are serviceable, but every play is thronged with multitudinous lines of equal strength and beauty. The poet must be read with spontaneity; to enter philosophically into Shakespeare after the fashion of the colleges is prosy beyond endurance for most students. I should like to mention the great help to a sympathetic insight into the Shakespearian plays I have found in "Life, Art and Character of William Shakespeare," by the Rev. H. N. Hudson, an American critic and one of the best of the many who have devoted their lives to the elucidation of Shakespeare.

Speaking of authors, I think it is a patriotic duty in us to excite an interest as strong as possible in the works of our native writers. Up to the present time so many British authors have been pirated in cheap editions that they have become better known in this country than their American equals. It is not in a spirit of invidious discrimination that I speak, but to point out that it lies in the power of elocution teachers to counteract the evil resulting from imperfect copyright laws.

It will not be impertinent, I hope, to commend to teachers, who deal so largely with the poets, to take a course in prosody. To anyone with a taste for rhythm it is a knowledge which is easily and even pleasantly acquired. It is said of the late Lord Tennyson that when he read his own poems to his intimates he rolled out his billowy periods in a kind of monotonous chant. I do not wish to hold up the Laureate as a model to elocutionists, for it is not likely that he was a model, but I desire to point out that he observed what many of us neglect—the rhythm and the rhyme of poetry. In reading verse strictly in accordance with

sense and punctuation, many reciters, destitute of poetical sympathy, commit a sacrilege, the enormity of which they cannot appreciate.

A verbal as well as a metrical sympathy with a great artist like Tennyson is absolutely necessary. How he rolls out his hollow "o's" and "a's," as he represented one of his own characters as doing. Take these lines, for instance, with the broad swelling vowel sounds, as if Tennyson had written particularly for elocutionists:

"So all day long the noise of battle rolled
Among the mountains by the winter sea."

I need not enter into the subject of alliteration, except to say that Tennyson has carried to an exquisite degree that was never dreamed of by Shakespeare himself. Where in the honeyed Greek itself is language made more musical than in the following lines?—

"The noises of rivulets hurrying through the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees."

Or take the line from "Godiva:"

"In purple blazoned with armorial gold."

It is not our subject only, but our author, we must thoroughly understand, if we would do justice to both.

I am tempted, I fear, into byways when I meant to speak only generally of what seem to be the tendencies of art, but I would like to call your attention to the publication of a book in London by Mr. William Archer, which closes a controversy, which for nearly a century has agitated all circles interested in the art of expression. Talma reiterated the Horatian maxim, "generic sensibility alone can move the people, counterfeit sensibility never." Diderot flatly contradicted this maxim in his "Paradox of the Comedian." He said that the art of the actor should be cold and calculated, and that genuine sensibility was a weakness unworthy of an artist. When Coquelin the younger and Henry Irving were here they carried on a discussion in one of the Harper publications, Coquelin taking the side of Diderot and Irving that of Talma. The two actors could be compared only in one part—the Polish Jew in "The Bells." Coquelin made him a fact, a plain, commonplace Alsatian innkeeper. Irving made

him a great idea, a remorse-eaten soul, a wonderful psychological study.

Mr. William Archer asked all of the leading actors of Great Britain and the Continent what their experience taught, whether they felt genuine sensibility. The verdict was overwhelming in favor of the theory of Horace and Talma.

Mr. Archer said in his book "Masks or Faces:" "Nature has endowed us with a manifold mechanism of mind which enables us to mold and control imagined emotion to artistic ends." Diderot's Paradox was, therefore, nothing more than a paradox, as the author prophetically stated in his choice of a title.

Those students of the art of expression, either on stage or platform, may congratulate themselves, therefore, if they possess affluent sensibilities and vivid imaginations; but they must recognize also that these gifts will not alone enable them, without lifelong study and perseverance, to attain to an ideal of perfection.

A sign of the times which should be encouraging to all teachers of elocution is the progress of women in public affairs, and the consequent necessity that they should become proficient in public speaking. Highly significant are the proceedings at the Woman's Branch of the World's Congress Auxiliary at Memorial Art Palace.

I had the pleasure of hearing the discussion of "Woman's Progress" on the stage, in which Mme. Modjeska, Miss Clara Morris, Miss Georgia Cayvan and Miss Julia Marlowe participated. There was much that pleased me in the natural and unaffected demeanor of these ladies, and not inferior to them in grace of utterance and presence was the President of the Woman's Branch of the Auxiliary, Mrs. Potter Palmer, our admired fellow townswoman. She addressed that crowded and distinguished audience with as much ease as if she were in her drawing-room. Now, to convey this impression she was obliged to use a certain measure of art. It was necessary for her to speak with a fuller volume of tone than that used in a drawing-room, and she did this without appearing strained or artificial. The great beauty of her manner (as, indeed, that of the ladies who followed her) was that she was entirely womanly, not a vestige being about her of aiming at masculine methods. It was delightful to me to see

this, for I knew it meant a newer and sweeter fashion than the manner which previously prevailed among certain women lecturers and women lawyers. Several, especially of the latter class, I have heard speak with the swelling port of masculine pomp and masculine assertiveness. In the woman speakers of the future the assumption of virile methods will be in bad taste.

The voice of woman is less strong than that of man—a less perfect instrument for addressing audiences; yet it may be made effective by judicious training. To make it a more perfect organ, to give its possessor full control of it, will be the proud office of the art of elocution. If it is not so robust as the male voice, we have one consolation: in the laws of acoustics there is one which is that a sweet sound is carried farther than a rough and rugged one, that the soft and stealing notes of the flute may out-travel on the wings of air the explosion of a cannon. The penetrative quality of every woman's voice may be improved; every woman can be taught to stand at ease, to speak with composure, and to judge the objectivity of her own voice, to know its extension; in other words, to feel within herself whether she is clearly and distinctly heard in all parts of the hall. Elocution will not make women orators any more than it will make them actors; it cannot confer brains, nor in a great measure impart that good taste, which is the fragrance of the individual soul; but it can take that disordered instrument, the body, and tune it.

It is not invidious, I hope, if in praising the actresses who took part in the late World's Congress discussion that I mention with particular emphasis the name of Miss Georgia Cayvan. I am not speaking of the matter of her remarks, but I wish to say that the manner of delivery illustrated the acquaintance of the speaker with the principles of the most scientific elocution.

Pity it is that the reading-desk, which has done so much to refine public taste and to minister to the intellect more directly and more exclusively than did the stage, should now be obsolete. Let us hope that it is only in temporary eclipse of public favor, and when this day of follies and trivialities has passed, the reading-desk will once more emerge to shed on the world its mild and beneficent influence.

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DISCUSSION.

MRS. MAY DONNALLY KELSO: Believing that the true object of this Convention is to encourage an interchange of ideas, I shall limit my remarks to the space of five minutes, thus leaving time, I hope, for a general discussion of the subject.

The views just expressed of the present stage of development in our art are so cheerful that I may be considered rather pessimistic when I say a few words on the other side of the question.

Remembering the Gilbertian suggestion, "Perhaps it would be wise not to carp or criticize," I, nevertheless, wish to express an honest opinion regarding much of the work of the modern elocutionary entertainer. While it is true that a marked and happy tendency toward naturalism exists, I frequently hear readers who, in their dread of appearing artificial, or "old-fashioned" in their methods of expression, go to the other extreme and become, instead, merely commonplace and uninteresting.

I find, too, a most unhappy modern tendency toward the introduction of what may be called "stage tricks," to gain the attention of the listener, thus virtually acknowledging the reader's inability to hold this attention by an intelligent, straightforward reading of the lines. By "stage tricks" I mean all of those marvelous imitations of the cries of animals, the notes of birds, the blowing of whistles, ringing of bells, whirring of spinning wheels and other feats which smack of the professional ventriloquist and the variety stage.

What can be more inartistic than the use of such trivial and silly devices to catch the popular fancy! It seems to me that all teachers of our great art should frown upon this desecration of it. Our mission is not to bow to the popular taste, but to educate it to the appreciation of better work, which I fear we shall never do by our warbling, whirring and bell ringing, however neatly executed.

I feel quite sure that almost all present agree with me in what I have just said, but I am not so confident that all will be with me when I also class as "stage trickery" the introduction of singing between the spoken lines of a recitation, and the use of a musical accompaniment. Yet, what can be more absurd than being called upon to sympathize with the sufferings of an un-

happy prisoner in a solitary dungeon, or of a ship-wrecked sailor clinging to a spar when their laments are accompanied by a piano, harp or organ obligato—frequently performed in full view of the audience by a young person in evening costume!

What a trial to one's sense of the "eternal fitness of things" and to one's delicate appreciation of tone! While the instrument is sounding a tone of, say, 256 vibrations to the second, the voice is passing from that tone, through rapid and minute changes in pitch—which no instrument made by man can follow—and, very likely, vanishes upon a tone which forms a distinct dissonance with the tone, or tones, which the instrument is still sounding.

Musically accompanied readings become, therefore, a combination of harmonies and dissonances which cannot be other than unpleasant to the cultivated and discriminating ear.

I have found the unsatisfactory effect of mixing singing with reading, caused by the sudden contrasts between *absolutely* pure tone—as in song—and *relatively* pure tone—as in speech. In the latter, the continual adjusting and readjusting of the vocal mechanism during every syllabic utterance, renders it impossible to vocalize every particle of the passing breath; while the song tone, sustained upon a level line of pitch, with the organs held in a fixed position until its close, may be entirely free from aspiration or other defects.

The contrast between song and speech, therefore, is always to the disadvantage of the latter, and the only method of avoiding a shock to the ear is by prolonging the speech-tones immediately preceding and following the musical section, into a kind of singing drawl, properly neither song nor speech, and partaking of the beauty of neither.

Thus, while rejoicing in the naturalism—when discretion is its tutor—of our day, I cannot but lament the existence of the other, and less pleasing tendency, to use theatrical devices, which may entertain a certain class of hearers, but which "cannot but make the judicious grieve."

HOW TO STUDY AN AUTHOR WITH A VIEW OF INTERPRETING HIM.

BY WILLIAM B. CHAMBERLAIN.

AT first the thought indicated by the statement of this topic, assigned to me by our Literary Committee, might seem truistic and needless. What object can there be in studying an author except in interpretation? Literally speaking, interpretation is essentially translation—the carrying over into some familiar realm of experience, observation or communication of things that are found in some less familiar realm. The interpretation of an author in the sense here intended means something more than the conveying of the substance of his thought, ideas, or conclusions. One may, indeed, study an author for this end. So we do when we compare writers in regard to some questions of fact or opinion, when we seek authority as to statistics, principles in science, values of commodities, main facts in history, and the thousand and one matters that concern our daily thought and action.

When, however, we study an author in the literary sense, we go beyond the processes just indicated. Literature, as distinguished from the record of fact and opinion, is the expression of the writer's own inner life. The author becomes, not a reporter, a statistical authority, not a contributor to a dictionary or cyclopedia, but a friend who reveals to us somewhat of the working of his own mind and the feeling of his own heart concerning subjects that are of live and deep interest to our own and other minds. In the communication of such thought the literary writer aims to lead our minds over the path which his own mind has traversed, to stimulate in us an action, to awaken within us a life similar to that which he himself has experienced. In short, the purpose of literature in this artistic sense, is not to furnish us with *products* so much as to help us in *processes*.

The most profitable study of an author with reference to interpretation in this deeper sense, seems to me to be concerned chiefly with two things: Purpose and personality.

Either of these topics might be made the first in order of study; it better suits my end to speak first of purpose in writing. I deem it practically most important to approach it from this point, because it seems to me the vital consideration in any piece of literary work, and not less because, as I believe, it is that consideration which is most commonly neglected, or but partially noticed. Many are the readers, and intelligent ones, too, whose minds are taken up with some peculiarity of style or diction, some striking imagery or pleasing sentiment, which may be in the author's own view only secondary, perhaps even trivial in importance, while they fail to grasp the great animating purpose, the real end of which the whole was designed. If once the predominating purpose be rightly apprehended, we shall be able better to appreciate the secondary and subordinate purposes, and shall be able to give them the place and weight which the author designed they should have. To illustrate: a man making a public speech, for example on some political topic, may for vividness of illustration or pointedness of appeal, employ an illustration which may convey to many minds much more than he means, to others, perhaps, much less. Some fact, or thought, or principle may seem to be implied in this illustration which the author never intended to enforce, perhaps not even to sanction. But how easy is it for any listener to ascribe to the speaker the sentiment which he himself has read into the illustration or the mere passing remark! Every political campaign is full of misunderstandings arising in just this way. The organs of the political parties gain a great part of their material from such sources. Different schools of thought in religion, art, science, and business are thus continually garbling and misquoting, largely because of the failure to grasp the central purpose in what they read and hear, through this perverse, or at best shortsighted, habit of fastening upon the secondary and incidental, instead of the primary and essential. Among our orators notable cases of continued misunderstanding and misrepresentation arising in the ways above indicated are: Wendell Phillips, especially in his earlier work; Henry Ward Beecher in his later years, and Talmage to-day.

It may be said that there is much more reason for such misunderstanding in oratory and in conversation than in literature; that when a man speaks in the warmth of feeling, and especially in an extemporaneous way, he may easily enough give occasion for such misunderstanding; whereas, an author deliberately, choosing his form of statement and his diction, gives no such opportunity. Doubtless there is much of truth in this criticism; yet does it not hold true that the disposition of readers is much like that of hearers, and that in reading there is quite as much inertia and prejudice as in listening. I know critics who seem to me persistently, I might almost say perversely, to fail of understanding Dickens, because they fail to get the author's point of view and appreciate his central purposes, while they are taken up with some peculiarity of style which offends a real or fancied canon of criticism which they have adopted. In the same way Emerson is easily condemned because his essays lack plan and unity; Hawthorne because he is too psychological and too puritanical; Longfellow because he is not sufficiently original or dramatic; Tennyson because he is too musical or because his "In Memoriam" is too long; George Eliot because she philosophizes too much, and the host of secondary writers because they philosophize too little. In all these and in countless other ways the public are continually misjudging our authors because they approach the works of those writers with some preconceived principles of criticism which exalt some one detail of method above the great central consideration of purpose. It seems to me clear that no one is prepared to judge of any part of a work, much less of any small detail, until he has at least a comprehensive outline of the entire work as seen, as nearly as possible, from the writer's own point of view. It is as if a country carpenter should approach one of the massive structures in the White City, shutting his eyes to everything except some one arch or column or façade concerning which he has from his own amateurish and puny conceptions of building formed an opinion as definite and tenacious as it is narrow and ill-conceived. The architectural effect in literature, as in actual building, must be judged by the purpose of the structure as a whole, its surroundings and adaptations.

But to come from these general considerations to that which

is of particular importance to us in our profession, I would suggest two especial violations of this principle of purpose, which I think are very common among teachers and public readers. The first is, the habit of making short, detached selections from an author, without even indicating the source and setting. Most of our volumes of selections are thus made up of extracts which, while they are doubtless among the best utterances of the authors quoted, yet give but partial and often distorted view of the great thought intended by the volume, or the oration, or the poem from which the extract is made. I freely admit that for mere technical drill these short extracts may be most valuable. And for such drill I should be inclined to make the extracts still briefer. But if the public reader or the student of expression is to gain and convey any adequate or just idea of the author he presents, he should at least study the work as a whole, thus getting a true conception of the relation of his selected passage to the author's total thought. It seems to me that any public reader ought to be ashamed to present any detached extract until he has carefully studied it in the author's own setting. Not only will the satisfaction to his own mind be immeasurably greater, but the whole character and quality of his reading will be greatly enhanced. I have in mind two public readers about equally skilful in the technique of their profession, both being in the front rank, one of whom usually presents his selections as if they were entire and separate compositions; the other invariably giving such literary introduction as brings the listener to the writer's point of view, and gives him at least a comprehensive outline of the entire thought and prevailing purpose. The effect upon my own mind, in listening to these two artists, has been that the one has seemed a very skilful reciter, a good elocutionist, while the other has commended himself as a literary interpreter and a broad-minded scholar.

I think that we need not assume that it is only the mature artist that is to do this broader study in interpretation. Our students of collegiate grade, or even lower, may be made to do such analytic work with the utmost profit. If I have a young man whom I desire to drill on the magnificent climax in Wendell Phillips's oration on "Toussaint L'Ouverture," I will not give him the cutting made by some good scholar, for the same reason

that I would not give him an opinion or conclusion ready-made. In accord with the best modern ideas of education, I would cause the young man to make his own extracts, by reading the oration entire, condensing and outlining the thought as a whole, thus bringing his own mind through the steps leading to that climax, just as the orator and his audience have been led. I consider this absolutely necessary for the healthy development of the student's literary and oratorical instincts, and not less so for the naturalness of his delivery. If I wish a young lady to study "Elsie's Prayer," in the "Golden Legend" by Longfellow, I ask her first to read the entire work, and I consider this the most profitable study she could do upon the extract. I should be sorry to have anyone learn the "Chariot Race" from "Ben-Hur" from another person's cutting, not simply because he would himself thus fail to get the best possible culture for himself, but because I believe he would inevitably fail to gain the vividness and reality of the situation absolutely necessary to the full interpretation of the scene. The beautiful conclusion to Ruskin's "On Queens' Gardens," in "Sesame and Lilies," if taken by itself, is almost sure to appear over-sentimental and effeminate; if taken in connection with the thought of the lecture as a whole, it becomes strong and noble. Portia's speech, "The quality of mercy is not strained," needs the study of the whole lecture, and, better still, of the entire play, in order to do it just interpretation. I like to use with students many of the shorter stories found in our magazines, such, for example, as "Fourteen to One", by Miss Phelps, printed in the *Century* of last year. The first lesson is to read the entire story and make approximately the necessary cutting, so as to dramatize the narrative, or, more strictly, to fit it for dramatic reading. After a criticism on such cutting, the student is directed to gather up all of the excluded material and condense it (using as nearly as possible his own language), into an introduction, which shall give all the information that the audience may need to prepare them for the scene itself. This introduction should not be merely a statement of characters and situation, but should include some real coloring matter of literary and artistic suggestion, which has been condensed from the entire thought of the author, and which is thus redistributed over the reading as given by the student. This kind of study has been found to yield the finest results, both literary and elocutionary.

The other common error in regard to extracts is the assumption, that seems often to be made, that the extracts are to contain necessarily some exalted or intense emotion. Most of our volumes of selections classify their contents according to the emotion. Emotion is a most vital element in expressive literature; but it is not all. A reasonable classification ought to take in all possible purposes, emotional, intellectual and volitional, and may well include divisions according to the form of literature, as descriptive, narrative, expository, argumentative, and hortatory. The mere recognition of the central purpose and general form would do much to rationalize our conception of literary analysis and of public reading. The "consummation devoutly to be wished" is to bring together the literary and the vocal. To this end, purpose broadly studied in some such method as above indicated, seems absolutely indispensable.

The other great element in the study of an author is his personality. To some minds this would seem antecedent to the study of purpose. In my thought it is only a modification of that study. Purpose may often be discerned irrespective of the elements that enter into the author's personality. Indeed, it may fairly be questioned whether literature in the highest sense is not essentially impersonal, or, rather, whether it is not so much the voice of universal human nature that the limitations of individuality are largely excluded. Yet it is true that we shall often come into a more just and more vivid realization of our author's thought by understanding his situation, environment and point of view. Gough's funny stories and vivid descriptions are always to be interpreted in the light of the deeply serious and enthusiastic moral purpose underneath them. Phillips's apparent vindictiveness and severity must be read in the light of his overweening sympathy for the oppressed. So it is with Mrs. Stowe. Her character delineations are not made as metaphysical studies, but as an illumination of a heart yearning over the downtrodden and enslaved. It would be easy enough to read Topsy's first lesson at bed-making, and the thefts which she is made to "fess," as a mere piece of drollery in negro dialect. But this would be to miss entirely the author's point of view. Her personality and her individual relation to the great reform in whose interest she wrote, must be understood by him who would adequately interpret her

thought, even in those passages which might seem to be written for mere entertainment. On the other hand, the reader of Mark Twain will never be prepared fully to represent the spirit of his author until he has some idea of that nonchalant, waggish carriage, and of that drawling, lounging style revealing in impossible conceits, and delighting in monstrous absurdities, bristling with keen points of humor and of satire, which twinkles under that shaggy brow, and smirks in the corners of that ludicrous mouth. Robert Burdette would be enjoyed no doubt, by anyone who had never seen him or heard him talk, but the wonderful mixture of drollery and tenderness which is embodied in that delightful little story-teller can be appreciated fully only by one who has heard him tell his yarns himself. But, of course, the number of good authors that can be heard or known in person will always be extremely small. In most cases we must depend upon history, biography and criticism for such knowledge as we may be able to gain of our author's temperament and peculiarities. The faithful interpreter will not neglect any available means of familiarizing himself with his author *as a man*; and it is often possible through literary acquaintances to know the heart and motive of a writer more intimately than you know many of your nearest neighbors. Many a man who never saw the placid face of the Concord philosopher, yet knows Emerson better perhaps than he would have done if he had lived in the same village. So of his neighbor, Nathaniel Hawthorne, whose townsmen, for the most part, were strangers to him. The myriad-minded Shakespeare is perhaps as open to our acquaintance here and now as he would have been in London 300 years ago.

After all, we must depend chiefly upon a close analytic study of our author's *style*. Such study, together with the facts we may glean of his personal life and his motive and purpose in writing, will bring us most directly into the heart of his thought. On the study of style as preparatory to interpretation, I would suggest briefly a few simple and definite points.

(1) Determine the *kind of composition*, as descriptive, narrative, poetic, humorous, argumentative, persuasive, and have a definite *reason* in your own mind for your classification. This may seem pedantic, but I believe that a few trials would justify its reasonableness and utility. The distinction between a descrip-

tive and a narrative selection, while not always readily determined, will often be vital to the rendering. If the purpose be description, the reading must have an imaginative quality, and often an amount of representative action which would be wholly out of place in a narrative. Again, if the purpose of an incident or an anecdote occurring in a speech be the gratification of the æsthetic instinct, or merely a relief to the hearer's nerves, it will be given in a light and entertaining vein, which will be utterly inadequate if the purpose of the same story be found to be either illustration for intellectual purposes or appeal for moral ends. This might be well illustrated in the account which Ruskin gives of the old Scythian custom of dressing and carrying about to his friends' houses the body of a dead nobleman. The passage may be capable of several different interpretations, and the reader can never be sure that he has found the right one until he has satisfied himself both as to the general purpose in the lecture, as a whole, and as to the *kind* of composition of which it is a part. If the description be the purpose, the graphic details will engage his main attention, and upon them his hearer's interest will be focused. If, on the other hand, the piece be regarded not as descriptive, but as persuasive or hortatory, the details of description will be so lightly given, or, rather, will be so obviously subordinated to the volitional purpose, that the reader will be scarcely aware of story or description, but will feel the force of the moral appeal.

(2) The reader should be able to formulate for himself the *theme* or *germ-thought* of the composition. Such concise statement in his own language will keep before him the central purpose, and will furnish a principle regulating and coördinating the various elements of style or verbal expression, which would otherwise tend to confuse and bewilder.

(3) After determining the germ-thought, let the reader form for himself a *comprehensive outline*, marking at least the main divisions, and as many subdivisions and details as his memory will easily carry, that so, at a single glance, he may see his way clear through the thought of his author.

(4) Let each paragraph, or, in the case of colloquy, each utterance or "speech," be mentally *condensed* into the briefest possible expression, often contained in some keyword of the text,

which will thus hold the entire thought and give to both reader and listener point and definiteness. The reader will know his author better when he has found in each case that single key-word or brief expression which marks the substance of the thought.

(5) In the *structure of sentences* let the reader ask himself: Why did the author employ periodic structure here, why loose structure there? Are these short, sharp sentences merely a mannerism with him, or had he some motive, as more terse and abrupt energy, more definite and pointed description? I think it is quite too common to assume that certain elements of style are mere peculiarities of the writer, conveying no special design. I think we are to question the author's purpose, and read the action of his mind in all these details of style.

(6) When *figures of speech* are employed, we may legitimately question whether their purpose is simply intellectual, as for illustration, or whether it is imaginative, emotional, æsthetic. Here, especially, we shall be helped by such knowledge as we can gain of our author's temperament and habit of mind. A figure may seem much or little, and we cannot determine its real force by any merely rhetorical criticism; the knowledge must come from the deeper acquaintance we are enabled to make with the man and the workings of his own thought as revealed in his style.

(7) An author's *vocabulary* closely studied may greatly assist us in preparing to interpret him. Do we see evidence of very great care and precision in the choice of accurate words for the measurement of his thought? If so, we shall be careful to give clear, discriminative emphasis, that we may rightly embody the distinctions which he evidently had in mind. Do grace, beauty, dignity, elevation, characterize his diction? We shall see to it that our tones, in their purity, flexibility and resonance rightly symbolize the property of thought which the author has striven to suggest in his verbal expression. Homely, blunt Saxon words will ordinarily call for simplicity and heartiness in their rendering, while terms more learned and classical will demand a sharper and cooler quality in utterance. Much light may also be gained as to the spirit and mood in which we are to interpret our author by observing from what spheres of life his words are most chosen. If the terms are from the vocabulary of literary,

scientific and artistic people, a certain refinement and intellectual delicacy will be suggested for the intonation. Political and commercial terms would naturally suggest more of business-like definiteness and briskness. Words drawn from domestic relations will elicit the gentler and deeper sympathies. In all this more minute study of diction we are, of course, to be measuring more finely, but not less definitely, the attitude and action of our author's own mind. And in this method and with this studious habit, gazing upon our author's pages as into a mirror reflecting the image of his thought, the reader will himself be changed into the same image, and will become the re-embodiment of the same thoughts, passions and purposes which throbbed in his friend, the author.

(8) In what may be called the *musical properties* of style, we find also delicate, but not less definite measure of our author's mind and heart. Thus we shall find in different types of rhythm the impress of different moods and purposes. Rhythms tending to be abrupt, like the trochaic in verse, will indicate more of cheer, spring, suddenness or buoyancy in thought; while the more insistent, like the iambic types of verse, will naturally embody more of gravity and seriousness of thought. The gliding prose-rhythms, like the trisyllabic forms of verse, will express more of ideality and beauty, with perhaps larger reach and broader sweep of thought. The weighty rhythms, like spondaic effects in verse, will give us the greatest majesty and stability of conception. The fact that these differences have not always been observed by the mere literary critic, is no reason why the evident significance of audible effects should not be scientifically observed and artistically employed by those scholars who have both ear and voice. Much the same may be said of the element of tone-coloring, especially in imaginative and emotional literature. This again is the special province of the public reader as distinguished from the mere literary commentator.

All these elements of style to which I have called attention are to be studied, not as objective material existing in the writing as formulated product or dead matter, but as indications, scientifically discernible and artistically practicable, showing the movement of the author's mind as pictured in his writings. Strictly speaking, they belong to the personality of the writer. What

truer method of analysis, what higher aim in literary study? So far as the present writer has realized in his own work the results of such method of interpretation, he can testify that it has commended itself to the best students as furnishing a truer, deeper and more vital interpretation of the literature itself, while proportionately developing the vocal and expressional powers.

Much might be said upon the office of memory as aiding in interpretation, for no man can fully give himself to the interpretation of thought while employing a large percentage of his nervous energy in either tracing characters on the page, or recalling ideas and images but weakly held by the memory. I believe it to be profoundly true that a scholarly, analytic study of an author's thought will be well repaid, even in the more rapid and accurate memorizing which it will insure. But of this I have not space to speak further.

In all that has been said above, attention has been specially confined to the purpose and the personality of the *writer*, rather than that of the reader. It is, of course, assumed that the interpreter's own individuality has its proper recognition. That was not my theme to-day. Yet I cannot forbear uttering one thought on this subject. I believe that a certain grand old paradox applies to this matter of the reader's personality: "He who will save his life will lose it," and who is willing to lose his individual expressional life in the thought of his author, will abundantly find his own life. Shakespeare has no style, because he has all styles. The vocal interpreter will come nearest to realizing the ideal in expression when he is able perfectly to reflect any true and beautiful thought in the form in which it was conceived by its author.

DISCUSSION.

MISS SARA GREENLEAF FROST: In studying the work of an author, it seems to me that we should treat it as we would treat the work of any other artist. Of course, we must endeavor to learn his purpose, else his work would have little meaning for us. "Each man," says Emerson, "is by secret liking connected with some district of nature whose agent and interpreter he is."

Let us, then, learn what nature has to teach us through the author. Does not his purpose, however, grow out of this "secret liking," which is, in great part, his personality? And could we not, having first come to know our author as a man, more easily and surely arrive at his purpose?

It is, indeed, difficult to separate the two; but, if we study an author simply and entirely to get at his purpose, knowing nothing of his temperament, his views of right and wrong, etc., we may read into his lines a purpose altogether different from the one which he intended, and, on the other hand, his purpose does help to reveal his personality if we trace effect back to cause.

It is probably true that the majority of readers do not make any attempt to interpret their authors truthfully. Is not this, to a great extent, due to the fact that so few readers choose their selections from the best authors? How seldom do our "choice selections" and elocutionists' journals contain anything of real literary merit! There must always be some startling catastrophe, opportunities for pantomimic display, even dancing, anything that permits the reader to show off, while the poor author—often poor, indeed!—is kept in the distant back-ground.

Mr. Chamberlain's method of making extracts from stories, poems, etc., is certainly a most excellent one. No reader can express adequately even the brightest extract from an author's work without a full comprehension of the work as a whole, and of the spirit and purpose of its author. But sometimes it is impossible, on account of lack of time, to present the subject in all the lights in which the author has seen it. For instance, in some of Tennyson's longer poems we are obliged to make a choice between giving the poem in a series of beautiful pictures, or giving it as a dramatic narrative. To attempt to give both in a short extract would make it too complicated and crowded, which would be decidedly untrue to Tennyson. In doing this we need not misrepresent our author; but having, as Mr. Chamberlain suggests, by our introductory remarks brought our audience to the author's point of view, we can, by rendering the selection in the true spirit of the author, accomplish all that he intended, for truly artistic delivery may be made to supply many ellipses.

A great deal is always written that can be omitted when speaking the selection or reading it aloud. Understanding the purpose

of the author, and fully entering into his spirit, the speaker can, when standing face to face with an audience and using all his natural language, supply what the writer is obliged to say in words. It is said that Charles Dickens, in his readings from "David Copperfield," omitted more than three-fourths of the words as written in the novel. But, of course, in extracts of this kind one person cannot use another's cutting. He is obliged to go directly to the author to be in fullest sympathy with him, to think right along his line, in order to know what must be supplied by his delivery in place of the omitted words. Neither can any two persons look at a subject in exactly the same light. Each cutting from the same story or poem would be as different as the personalities of any two readers who are attempting to interpret it.

Regarding the classification of a volume of selections, I should like to ask why it should be considered necessary to label them at all? Is it not better to let the reader discover for himself the predominating thought, emotion, etc.? And will he not do this for himself much better than it can be done for him if he has trained himself to think and feel along with his author? This custom of labelling selections for the reader is, it seems to me, the cause of a great deal of inertia and lack of original investigation on the part of those who read them. We are all too willing to let others do our thinking for us. Nor does it seem to me that it is a knowledge of the kind of composition, the figures of speech employed, the author's vocabulary, nor any of these outward things that should determine the quality of tone of the reader. Let him grasp the thought, feel the emotion, be dominated by the situation, and if his voice is normal and free it will express the grace, beauty, dignity and strength of his author without conscious effort on his part.

Must an author's personality be studied through history, biography and criticism, or can we learn it better for ourselves by a close and sympathetic study of the man as revealed in his works? This question, regarding the relation of personality to art, is one which has given rise to much discussion, but artists generally, I think, consider it beyond doubt that one's personality is revealed in his work, unconsciously, but perhaps all the more clearly on that account.

Ruskin says: "You can have noble art only from noble

persons." And again: "If there is any sterling value in the thing done it has come from a sterling worth in the soul that did it."

Sir Frederick Leighton says: "There is no error deeper or more deadly—and I use the words in no rhetorical sense, but in their plain and sober meaning—than to deny that the moral complexion, the *ethos* of the artist, does in truth tinge every work of his hand, and fashion in silence (but with the certainty of fate) the course and current of his whole career."

Emerson, in his essay on Shakespeare, has expressed the same thought: "Though our external history is so meagre, yet, with Shakespeare for biographer, instead of Aubrey and Rowe, we have really the information which is material, that which describes character and fortune, that which, if we were about to meet the man, and deal with him, would most import us to know. We have his recorded convictions on those questions which knock for answer at every heart, on life and death, on love, on wealth and poverty, on the prizes of life and the way whereby we come at them; on the characters of men, and the influences, occult and open, which affect their fortunes. Whoever read the volume of the sonnets without finding that the poet has there revealed, under masks that are no masks to the intelligent, the lore of friendship and of love! What trait of his private mind has he hidden in his dramas? One can discern in his ample pictures of the gentleman and the king, what forms and humanities pleased him; his delight in troops of friends, in large hospitality, in cheerful giving. Let *Timon*, let *Warwick*, let *Antonio* the merchant, answer for his great heart. So far from Shakespeare's being the least known, he is the one person in all modern history known to us."

Is it, then, history, biography, or criticism that gives us the closest insight into the workings of our author's brain, the feelings of his heart? Or is it even his rhetorical style? If so, how can it be that he who has no particular style of his own is best known to us as a man? The style is, indeed, the man in the sense in which Mr. Alger explained it to us, but does this refer to one's rhetorical style?

Nor is it simply the *facts* of our author's life that we want. It is his experiences as a struggling human soul. What themes em-

ploy his powers? What does he approve, what condemn? What does he laugh at? What causes his tears to flow? What stirs his indignation? Is he broad, generous, highminded, sincere? What of his scope? Is he a man of progressive thought? Of keen perceptive powers? All these questions and a thousand others must be answered before we can feel that we really know him as a man.

I have found it of great assistance in my own study of literature to take two authors and consider them comparatively, as regards personality. Take, for example, Browning and Tennyson. These two poets, natives of the same country, living and writing at the same time, struggling with the same problems, namely, how man may best live his life, do his work, or practice his arts so as to better humanity—the question of individual development for the sake of the whole,—might be expected to show many points of likeness in their work. Yet, who could mistake a single sentence written by one for the work of the other? Both were moved by the same impulses, yet how different the personalities, and the development of the two!

In all of Tennyson's work we see traces of steady growth, of even development, while Browning goes forward by leaps, by great and sudden impulses. He himself has set a gem in his little poem called "Christina," wherein he expresses his belief in this kind of progression, when he says:

"There are flashes struck from midnights,
There are fire-flames noon-days kindle,
Whereby piled-up honors perish,
Whereby swollen ambitions dwindle;
While just this or that poor impulse,
Which for once had play unstified,
Seems the sole work of a lifetime
That away the rest have trifled."

But we do not need that the poet should tell us this in words, for we see it in his manner of dealing with thought. Whereas Tennyson takes a theme and develops it gradually and harmoniously, leading us forward step by step, showing us all the beauties of the path we are traveling, Browning hurries us on impetuously to the end, giving us the perfected thought without any of the thoughts that lead up to it. He gives results, only leaving us to work out the processes for ourselves.

It is also helpful, in this comparative study, to take a poem of Tennyson's and read it as though it were Browning's, or vice versa. In reading to express Browning's spirit, we should try to bring out his wonderful grasp of thought, his great, passionate love for the right, and his burning indignation toward wrong, his brave, strong, independent spirit. But in looking through Tennyson's eyes and expressing from his standpoint, we should accentuate the beauty of the thought, the musical rhythm, the imaginative element. I only suggest this as a means of keeping the personality of the writer more vividly before the reader.

Take also a number of authors writing on the same subject, as Wordsworth, Tennyson and Burns, on the "Daisy." How the personality of each is revealed in his attitude toward the little flower. Burns finds it in the field where he is ploughing. He talks to it and feels toward it as toward a friend. He makes us to see it with its fresh, pink-tipped petals, the dew still upon them. The poem is full of love for the little flower, his fellow-creature, of simplicity, of humanity, of sympathy for the down-trodden. Wordsworth's daisy, too, is in the field amid its natural surroundings. He discovers it as he is walking forth in a meditative mood. He also loves it and talks to it simply and tenderly, but he cannot leave it without drawing from it the inevitable lesson. Tennyson's daisy is a pressed flower which he finds in a book that his love has lent him long ago. It calls to memory the happy days spent with her. He does not talk to it, as the other poets do, but he dreams over it. It is not, indeed, the flower that appeals to him, it is the memory of his lost love and the golden hours that they spent together.

In this method of study, please do not understand me to imply that I would, by any means, neglect what history, biography and criticism have to teach. Every means of knowing the author should be improved. But it seems to me that these facts lead us only to the surface.

Here, again, we see the need of broadly-educated readers. The reader must be able fully to grasp every thought of the author, and he must, moreover, have that deep sympathy or dramatic instinct which enables him to enter into the situation that he is portraying.

"Even Shakespeare," says Emerson, "can tell nothing ex-

cept to the Shakespeare in us." The possibility of interpretation lies in the full identity of the reader with his author.

MR. WILLIAMS: If there is no other business to be discussed, I hope Mr. Chamberlain will be good enough to give us a few points on the subject of paraphrase as used by him in the classroom.

MR. CHAMBERLAIN: I shall be very happy to do that, if I may be allowed to speak extempore on it. I believe that the whole of this question before us now, "How to Study an Author with a View to Interpreting Him," might be well summed up, and has been well summed up by Miss Frost, who has so finely supplemented the paper which was given to you, in the thought that we are to seek an identity with the author, or to make the writer's thought our own.

Now, that is a very easy thing to say; perhaps not so easy to do. Let me illustrate for a moment. We have for years been in the habit of saying, in regard to vocal technique, "Now don't be stiff. Just limber yourself." That is an easy thing to say; a hard thing to do, until some one comes along who gives us an exercise by which we may acquire that flexibility. We say to others, "Don't cramp your throat." An easy thing to say; but the more you say it the more the man will squeeze his throat, until you give him something definite to do, a specific, practical thing, by the doing of which he will secure the desired end. Conversely, we have been saying for all these years, "Get the thought; absorb the thought; understand the situation; realize the situation;" and so on. Easy enough to say, but how are you to do it?

I think, in a word, restatement, in the student's own words, is a great aid to the absorption of the thought; and for that end I have devised, as have different ones, something that might be called a method rather than a system of restatement; and, although it may seem cumbersome and unscientific, I will give you an outline of it.

I think, first of all, that one needs to be able to make a condensative paraphrase; to be able to say when you have read a book or a chapter, that means so and so. If you can sum it up in a single sentence that expresses it adequately, you thus measure your mental grasp upon it; if you can put it in a single word, you have grasped it still better.

Many people object to the word "paraphrase." One gentleman said to me: "I am afraid of paraphrasing; it makes pupils wordy; but your idea of paraphrasing by condensation is a good one." Lest one become stiff by condensing too much and lest he fail to appreciate all the amplification which an author has made, let him do the corresponding work of expanding. Hence I should make condensative and expansive paraphrases. The one helps to bring out the ellipses, to unfold the thought wrapped up in the words; the other to embody a single expression which you have formulated to yourself, to prevent the mind from wandering, and failing to grasp the points presented.

Then, again, I think it is well to know the objective and the subjective side—that is metaphysical, but it is important. The objective gives you the thought as it is in the product on the page, or in its externals, all of the outside of it. The subjective gives you more distinctly the speaker's point of view. To balance these things well is to complete the circle in another axis of the sphere, so that there is no end to it.

A man may have many ways to accomplish these results, but it seems to me to have the student put into his own phraseology a scene from an author, is the shortest cut and the most realizable plan to assist the absorption of the author's thought; and one very great gain to the student from such exercises is in the richness and flexibility of his extempore speaking. After a man has been led to paraphrase well, he can never be flurried if he is asked to speak extempore. There is often some word better than that which was to have been spoken, and if he reaches such a point he will not break off and turn back; he will be able to do as Emory Storrs did when, in the course of an oration, he came to a point where he had intended to say a certain thing but found that he had forgotten what it was; he didn't back up and advertise his defeat; he took a detour, and finally came to the same point; again he could not recall that which he had intended to say, and again he made a detour, embellishing and expanding the main line of his thought as he did so; the third time he came to the point where his recollection had failed, and then recalled what he had forgotten and went on his way. Such fertility of resource is one of the most important gains from paraphrasing.

THE BAD EFFECTS OF FORCED ABDOMINAL BREATHING.

BY CARL SEILER, M. D.

MAN, in his arrogance which prompts him to proclaim himself the lord of creation, deviates more and more from nature as civilization progresses. The more civilized he becomes, the more artificial he is and the further removed from what nature intended him to be. But nature resents and, sooner or later, punishes any interference with or non-observance of her unfringeable laws, as every student of nature, every philosopher, ancient, mediæval or modern, knows and proclaims; and, therefore, whatever is artificial, whatever is strained and sought for to produce an artificial effect, is unnatural and, as such, harmful to the individual, as well as contrary to art. Art is simply the idealization of nature, if such an expression is allowable; and, consequently, the dire results, in our branch of art, of man's really inferior but egotistically superior knowledge, show themselves in the cracked voices we hear in concerts and churches, and in the pale and emaciated forms, barely hidden by the flowing draperies of the Grecian toga of our modern devotees of Delsartism.

Man is gifted with articulate speech, the only distinction from, and sign of superiority over, the rest of the animal creation. This gift of nature, common to all peoples, is derived, in its primitive form, from nature, from nature's teachings in the shape of natural noises and sounds, and is beautiful in the idealization of those very natural noises. This gift, articulate speech, consists in the expression, of man to man, of thoughts, ideas, desires and emotions. In itself, the mere imitation of natural sounds, without idealization, could not express abstract ideas

and heartfelt emotions, nor could it impress with or call forth identical mind-pictures. The mind of the auditor is impressed by the musical flow of language, the rhythmical melody of speech, and the uninterrupted sequence of ideas, all of which, in harmony, produce a sensation of satisfaction and call forth his higher emotions. For this reason rhetoric is counted as one of the highest branches of fine art.

As there are in all other branches of fine art certain fundamental principles, as well as conventional rules, which form the basis upon which the artistic production rests, and which should be thoroughly understood and correctly applied by the artist, so are there also scientific, ethical and conventional laws governing the art of rhetoric or voice-production.

Voice-production in speech or song is the result of the combined and co-ordinated action of a number of different organs. Without going into unnecessary and tedious details of descriptive anatomy, I may liken the human voice to some wind-instrument, say a church organ. We have first the bellows, with its wind-chest filled with air by the action of an engine or a man, representing the lungs and windpipe with the muscles of respiration. Then we have the pipes arranged in stops or registers, which speak when the valves from the wind-chest are opened, and the tongues are made to vibrate by the air-current. This portion of the instrument is represented in the human body by the larynx with its vibrating vocal cords. The different sets of pipes, changing the quality of the sound in the organ, are represented by the action of the muscles of the larynx, pharynx and mouth, stretching the vocal cords and changing the size and shape of the pharyngeal and oral cavities, thus producing, by resonance, change of timbre of the voice. The organist who pulls the stops, depresses the keys and treads the pedals actuating the valves, thus producing melody and harmony, is represented by the mind and the memory of sound. He may be blind and know nothing of the mechanism nor of the different functions of the parts of the instrument, but can still produce harmony and melody; but let him be deaf from childhood, having no memory of sound, and he cannot play the organ. So the mind, without knowledge of the names or the actions of the muscles, but endowed with the memory of sound, can and does naturally and

easily set in motion the different parts of the vocal organs, which produce song and speech.

Thus it is seen that the three factors co-operating in voice-production are, first, the mind of the singer or speaker; secondly, the larynx with its tone-producing and vibrating vocal cords connected with the resonant cavities of the trachea, the pharynx, the mouth and the nasal cavities; and, finally, the lungs with their mechanism, as complex in the action for producing the necessary air-pressure as is the steam-engine.

We all know, from the researches of Helmholtz, that the mere motion of any vibrating substance, although transmitted to the outer air, thus producing sound-waves, cannot impress the ear with the sensation of a sound so loud that its quality can be appreciated. Only when a large amount of air is set into synchronous undulatory motion do we hear the sound as such, and are able to appreciate its quality, provided that the vibrations are not less than $16\frac{1}{2}$ nor more than 40,000 per second.

In voice-production the vibration of the vocal cords is communicated *directly* to the air contained in the cavities of the trachea, pharynx and mouth, and *indirectly* to the air contained in the nasal cavities. In this manner a large amount of air is set in vibration, a large sound-wave is produced and the ear is impressed with the loudness of the sound. The quality of this sound depends upon the peculiar conformation of these cavities together with the facility of action in the muscles of the larynx itself, aided by the indirect resonance of the nasal cavities. If these sound-waves are irregular and non-periodic, the result of their impression upon the ear is that of noise, while the more regular and rounded the waves are, the more musical is the sound we hear. In voice-production, as with all wind-instruments, not only are the quality and loudness of the sound produced by the action of the resonance-cavities in connection with the vibrating vocal cords, reeds, or lips, but also the roundness and beauty of the tone itself.

Musical quality, as distinguished from noise, is the result of the perfect attuning of the resonance-cavities to the sound produced by the vibrating portion of the instrument. Consequently, the more perfectly the pitch of these cavities is adjusted to harmonize with the pitch of the reed or cords, the more musical the

sound; and the greater the discrepancy between the two, the nearer will the sound approach the sensation of noise, and the harsher will be the tone. Therefore, in voice-production, anything which materially interferes with the perfect coöperation of the different parts of the vocal apparatus will cause a diminution in the loudness of the sound and in its musical qualities. This attuning of the resonance-cavities is produced by the action of the different muscles, by decreasing or increasing the capacity of the cavities, as well as by changing the opening of the mouth through which the sound-waves are communicated to the outer air. These sound-waves *within* the resonance-cavities are what are termed in acoustics "stationary waves." In consequence, this whole volume of air becomes a self-sounding body, like a vibrating string or like the air contained in a drum. In the latter case, the stationary vibrations are produced by the non-musical tap of a stick.

From the above short resumé of the principal acoustic laws bearing on voice-production, the art of singing and speaking resolves itself into two very simple but fundamental principles, namely: First, the perfect attuning of the resonance-cavities to the pitch of the vibrating vocal cords, so that they, together, become a self-sounding instrument; and, secondly, the absolute avoidance of any disturbing factor which might, in greater or less degree, interfere with the stationary vibrations of air in the resonance-cavities, and thus prevent the air in them from being self-sounding. The first of these principles is natural, to a certain degree, to everyone, particularly in articulation; but in pure vocalization it must be educated in order to obtain the best results in voice-production. In this education and cultivation of the muscles—which change the lumen of the resonance-cavities and the opening of the mouth, in order to produce a quick and perfect attuning of these cavities to the pitch of the vibrating cords—lies the art of vocal culture. The second proposition, namely, the avoidance of the disturbing element, consists in the regulation of the breath necessary to set the vocal cords into sonorous vibration *without* surplus of pressure, so that no air-current will disturb or interfere with the stationary vibrations in the resonance-cavities.

Anyone who has ever watched a sleeping child, must know, by

experience, that the act of respiration is essentially automatic and not necessarily under the control of the will. If such were the case, the child would die for want of breath, because will-power is suspended during sleep. In the same way, anyone who is a close observer of his own sensations knows that position of the body greatly influences facility of breathing; and unconsciously we assume such positions, in waking as in sleep, as will give the greatest freedom of motion to the respiratory muscles. For our purpose, however, it is necessary to examine the action of these respiratory muscles in respiration a little more closely than is generally done, in order to substantiate the assertion in the title of this paper that "forced," and, therefore unnatural, breathing is deleterious not only to the art of vocalization but also to the health of the individual.

All physiologists agree that the process of respiration is purely mechanical, and consists in active expiration and passive inspiration; that is to say, the contraction of the muscles between the ribs draws the chest-walls together, and, with the relaxation of the diaphragm, aids in diminishing the size of the chest-cavity from below. Thus the lungs are pressed upon as a rubber ball is pressed by the hand, expelling the air contained within; while the relaxation of these same muscles and the contraction of the diaphragm increase the size of the chest-cavity, thereby producing a partial vacuum within the lungs, into which the atmospheric pressure forces the air to fill up the vacant space. This we call inspiration. The inherent incontractility of the lung-tissue itself aids in the expulsion of the air in expiration, and the action of the smaller internal intercostal muscles, by elevating and rotating the ribs upward and onward, facilitates the rapid expansion of the chest, while the diaphragm is pushed back into its relaxed condition by the release of pressure upon the abdominal organs below it. This counteracting action of the different muscles of respiration is the one factor which enables us, through the will-power, to regulate the rapidity with which the air-current rushes into the lungs or is forced out from them, and, with the aid of the vocal cords, enables us to regulate the amount of air-pressure necessary for voice-production, both in speaking and in singing.

It will thus be seen, without going into further details, that a co-ordinate action of all these muscles is necessary in breathing

during voice-production, and that any one set of muscles employed for respiration alone must necessarily be fatiguing, and thus injurious. We all know, for instance, that stammering is simply a want of co-ordinate action in the muscles of respiration, in connection with the action of the muscles of articulation. If a muscle of respiration, such as the diaphragm, alone is employed to fill the lungs with air and produce the expiratory air-current in the measured and rhythmical flow necessary for singing and speaking, without the aid of inhibitory action of the intercostal muscles, its work must necessarily be very much greater than is normal. The organs of the abdomen below the diaphragm are pressed upon so forcibly that, particularly in women, this repeated downward pressure often gives rise to displacement and consequent chronic disease of her pelvic organs. Further, any one muscle, although it may be able to do the work of its fellows, when thus employed soon becomes fatigued, and what is called in science the muscular sense (by which we are able to regulate automatically or by will-power the amount of contraction and relaxation) becomes greatly lessened. Therefore, if the diaphragm alone is employed for breathing, neither the rapidity of the respiratory movements nor the air-pressure can be regulated for any length of time with that nicety and delicacy which is so necessary in vocalization. For, as I have already pointed out, too much pressure destroys the stationary waves in the resonance-cavities, and thereby lessens the quality and volume of the sound; while insufficient pressure interferes with distinctness of utterance of the consonants. As the taking of breath in reading is the counterpart of punctuation in writing, and as sentences are not of equal length, the breath must be so regulated that the audience is not disturbed by gaps. If a nicety of breath-manipulation were not possible, how could anyone read intelligently and impressively such sentences as I have intentionally made use of in the introductory part of this paper? Fatigue of any portion of the body produced by inordinate muscular effort, has its influence upon the mind and, through it, upon the rest of the body, so that fatigue of the diaphragm, if often repeated, will produce disease in the larynx.

Gestures are the natural and automatic means of emphasizing speech, and as such, being made chiefly by the arms and hands,

perform a secondary but not less important part in elocution by aiding the respiratory muscles of the chest by their motion alone, and all the respiratory muscles by producing ease of position for the body and thus freedom of respiration. Unnatural, and, therefore, studied gesticulation, made with a view of illustrating the meaning of the spoken words, in most instances defeats its object and interferes with, rather than aids respiration, thus harming the individual. By its evident effort for effect it becomes ludicrous frequently and thus is injurious to our art.

Aristotle says that the art of delivery, whenever it is reduced to method, "will perform the function of the actor's art," adding that "the dramatic faculty (gesture) is less a matter of art than of nature." For is not he acknowledged the best actor who on the stage does not appear to act?

DISCUSSION.

MISS CORA M. WHEELER: I think I am about to present to you what is usually considered a phenomenon, a *rara avis*, a woman who, having a chance to talk half an hour, does not use it. For I am so thoroughly convinced that next to the excellent papers we have listened to, the most valuable thing we can have in this convention is discussion, a free interchange of ideas, that I hope I shall use less than half the time allotted me; and I want five or six to be ready to use three minutes each, aiming directly at this important subject of breathing, giving us all they have to give, and asking us anything they wish to ask.

I am glad, in the first place, that we have a paper from a physician. Our work is so broad in its aspect that we wish to invite help and assistance from all who have given study and thought to any special department of our art. I am not ashamed to be known as a teacher of elocution. I am proud of it. But I would rather be known as an educator. And as the whole is greater than a part, it is important that we do not run in too narrow a groove.

Col. Parker says that he does not believe in specialists in the education of little children. We can easily understand that when we realize that most of the work of the specialist consists in bringing the pupil back to the condition of a little child, in

certain ways, so that it may start fair. As Dr. Alger puts it, "to eliminate from the body all contractions, and from the spirit all prejudice." Then we are in a condition for reception. "Except ye become as a little child." We as a class ought to know more of anatomy and physiology, and perhaps I may be allowed to say that physicians as a class ought to know more of certain departments of our work.

Occasionally we hear of a physician who will say to a minister: "There is nothing the matter with your throat except that you use it wrongly; go to a good teacher of voice-culture and you will be all right," but the exception proves the rule. Occasionally we hear of a physician who says to a languid and nervous woman: "Learn to use the muscles of your thorax in breathing; learn to control the nervous forces and you will be better." But too often the growing girl who is learning to breathe, stand and walk properly, and to control herself, is told: "Oh you must not take gymnastics," without the physician having the slightest idea what kind of exercises she is taking, or what is their effect. We all, I am sure, gladly welcome intelligent criticism from able, thinking men in any department of education or of life-work which has a bearing on our own work, as almost all of them have.

On the subject indicated by the title of Dr. Seiler's paper there can be no discussion: "Bad Effects of Forced Abdominal Breathing." Everything that is forced is unnatural and, therefore, inartistic. We all agree, I think, on that; but we cannot all agree so well on the meaning of that word "natural." A pupil may come to me who, from habit, education, or environment, is so abnormal in his habits, we will say for instance of standing, that when I put him in the correct position, and show him how it was intended by the laws of nature and the laws of his body that he should stand, he says, "Oh, I can't stand that way; that is so unnatural."

So that if we agree that by "natural" we mean conformity with the laws of nature, so far as we can discover them we shall start fair.

I understand the gentleman to say that nature is to be followed and respectfully studied, not dictated to or forced; in that I agree with him. I think we also agree that not the amount of breath, but the control of the breath, the balance of the muscular effort, is what produces pure and beautiful voice.

The gentleman must have seen something in his varied experience that led him to see the necessity of taking up this subject. My experience has been that more harm is done especially with women, by insufficient breathing, than by overuse of the breathing-muscles. And it seems to me that it is quite time that those papers and magazines which treat on these subjects especially should give up the discussion of the method known as clavicular breathing. It consists in raising the whole framework of the body, the upper body, in order to lower it again. It seems to me that it has been sufficiently demonstrated that there is unnecessary muscular effort there, and that it does not give good control of the voice. I think it is a pity that we spend our time discussing or reading articles in favor of clavicular breathing.

We as a profession need to emphasize the necessity for freedom in the use of the muscles in the thorax. This is not the time to bring in, nor do I wish to bring in, the much vexed question of reformed dress for women, except in so far as it affects this very important subject, but when it has reached the point that generations of restricted waists have produced, even among scientists and physicians, the belief that woman must always and under all circumstances breathe differently from man, it is quite time that we took some stand in the matter. It is in that, if in nothing else, that we claim equality with man—in the right to breathe as nature intended us to breathe.

This is not the time either to produce statistics to verify my statements, but it is not difficult to follow out investigations in which the women of civilized and uncivilized races have been compared, and it has been found by those investigations that almost without exception the women of the uncivilized races, who have had no restrictions of dress or conventionality, breathe just like other human beings.

I have spoken of my wish that we might co-operate more with physicians. I would extend that also to singers, and I should reply most emphatically, "No!" to the question that was asked this morning as to the propriety of separating the study of the singing and the speaking-voice. I speak of this now because I wish to refer to an article in *Werner's Magazine* for April, 1892, I think, by Mr. Louis Arthur Russell, in his "Chats With Students," in which the correct action of the breathing-muscles

is as simply and truly stated as I have ever seen it, according to my ideas. As nearly as I can find out, those teachers who talk about abdominal breathing, and those who talk about diaphragmatic breathing, mean about the same thing. If I am wrong, I wish to be corrected in the discussion to follow. Whether their pupils do the same thing is another question. If the attention is called to the effect instead of the cause in the first place, there may be an abnormal muscular action which is not necessary to the breathing-effort, but accompanies it through wrong consciousness, consciousness of the wrong part in the first place.

Of course, the diaphragm is the breathing-muscle. The action of the abdomen results from that. It should be studied in the living subject, and with particular regard to the relation of the action of each muscle upon every other, of the bearing of the action of the rib-muscles, of the diaphragm, of the abdomen, of the muscles of the back, of all the muscles concerned upon one another. If the pupil, not having reached the condition of childhood, is unable to breathe normally, he must study it from some other living model, the teacher, perhaps, and gradually by patient effort work back to the normal kind of effort.

Now, if you will notice, after taking a full inspiration, while holding the breath, the tendency of the diaphragm is to fly back, to fly up to its former position, thus pushing the breath out. I don't care to quibble about terms, but it seems to me that the expiration is passive, if either is passive, rather than the inspiration, and it is in resisting this action, this tendency to fly back, that the breath-control of the voice finds its most important factor. Perhaps we do not give prominence enough to that part of it. It seems to me the grand principle of poise is just as finely illustrated in this as in any other part of the body, in resisting this pressing upward action. As Mr. Russell puts it, the abdomen is trying its best to push the breath out and the diaphragm is resisting it. Of course, it is very true, as Dr. Seiler states, that when too much breath pushes against the vocal cords it produces bad effects. If the effort to hold it back is made at the throat, it produces certain diseases of the throat. There is what is called "minister's sore throat," for instance, which results from that; and it produces bad qualities of voice. If it is not held back there the voice may be harsh, breathy. But you know all

about that as well as I do. It goes without saying that the girl who can hold her breath longer than anyone else in school does not necessarily possess this delicate balance of the muscular powers, which is necessary to perfectly controlled tone. But I fail to see why diaphragmatic breathing, waist-breathing, call it what you will—since we are all sure of what we mean—why it should be injurious if the waist be not so contracted that the muscles are unable to assist each other properly.

Dr. Seiler speaks of the diaphragm acting alone. I do not see how it can act alone, unless the other muscles are artificially and unnaturally prevented from assisting.

When I first began teaching breathing-exercises I did not dare to say abdominal to my pupils. I simply watched the sympathetic action of the body of the pupil. It depends on the intelligence of the pupil how much it will do to say. The teacher may wait and see that the action is becoming more and more normal.

There is exaggeration in everything. I do not think we ought to place too much emphasis upon the varied accompaniments of deep breathing, when the thing itself is so important and so little understood.

Lastly, let us not be in too much haste. Everything that is worth having is worth working for, and waiting for. Before this control can be utilized in ordinary speech and song it must sink into the mind, it must become self-conscious; and that takes time. There is no patent method of teaching voice-culture in six easy lessons. We must wait patiently and not expect miracles.

MR. ROBERT IRVING FULTON: It seems to me that Miss Wheeler has given us a sensible, straightforward view of this subject, and I am very sure that the strength of her own voice is an illustration of the truth of her theory. The question as it is announced for discussion in the title of Dr. Seiler's paper is simply answered when you emphasize the word "forced"—*forced* abdominal breathing. If you force any action you overdo it, some evil will be the result. Miss Wheeler has answered that.

It seems to me the best way to examine this question is to go back, first of all, to a few general laws. I can state them in a moment. What is the active function of any muscle of your body? Think for a moment. The *active* function of any muscle

is *contraction*. If I wish to draw up my forearm this muscle is active [*illustrating*]; if I wish to extend my arm I do not extend it by the strength of the flexor muscles, but nature has given me another muscle—the extensor—which I must contract, by which movement I extend my arm thus [*illustrating*]. There is also a reflex action, a certain elasticity of the muscle, which comes from the relaxation of the flexor muscle when I extend my arm, and from the extensor muscle when I draw up my arm [*illustrating*], but this is not the *active* function of those muscles. All through our bodies nature has given us two sets of muscles, acting in opposite directions and in harmony with each other. What has nature given us for that very important act of breathing? She has given us inspiratory muscles and expiratory muscles. She has given us a diaphragm which contracts, and draws down, making a partial vacuum in the cavity of the chest and the air from its own pressure rushes in through the nose or mouth or both. That is the active function of the diaphragm. By its contraction we inhale. Now, where is the muscle which corresponds to that? Here [*illustrating*] we have the abdominal muscles which contract and force the intestines up, pushing the diaphragm up, and pushing the breath out. There is the whole theory; that is nature's way of doing it. If I am talking to a large audience on a topic that demands loud utterance, I must give a greater pressure here [*illustrating*]. In conversation there is less pressure. This is the whole process of inhalation and exhalation, so far as those two sets of muscles are concerned.

As a matter of proof, look to nature. If we study and imitate nature, we shall have the most natural elocution. Miss Wheeler has spoken of the investigations with different types of people—how they breathe, and so on. I merely wish to add, briefly, that little children of all types and tribes, untrammelled by conventionalities, breathe exactly right. Put a little child upon a table and tell him to call out loudly; put your hands upon the walls of the abdomen, and you will observe that he gives the abdominal stroke, if he uses a loud utterance.

And that is what we must do. If we do anything else we go contrary to nature, and breathe improperly. The whole object of voice-training and elocution is to bring us back to nature where we were as little children.

MRS. ANNA P. TUCKER: I came to this Convention to hear and not to be heard. But I am a woman and the work of women is dear to my heart. I want to see them successful; and I feel I must say one word in regard to what has been said about this work being injurious to women. I can only speak from my own experience. I am at the head of quite a large school, and I have been teaching abdominal breathing for some time. I have young ladies with me who have practiced this kind of work and I have seen a great change in them, a remarkable change, after they commenced to use this method. I do not believe we should breathe differently from the men. I offer my own example to prove the contrary. I had had considerable trouble with my health, in one way and another, until I learned to drink in a good deep breath; since then my health has been perfect. I only say this because I want other women to have this same advantage. Let us take in all the breath that God intended we should.

MR. GEORGE R. PHILLIPS: I don't think God intended men and women to breathe differently. But when you have interfered with what God arranged, by a combination of fashion and the dressmaker, what are you going to do about it? These are the agents responsible for any difference there may be in the methods of breathing of men and women. It is the old story, however, "doctors differ and the patients die."

Now there are various theories about this system of abdominal or diaphragmatic breathing, and I was somewhat startled by Mr. Fulton's explanation of how the diaphragm works;—this great bellows muscle; he says put a child on the table there and tell it to cry out loud and you will observe the movement of this muscle of the abdomen. That is exactly the case. Only he states it in one way; I in the opposite way. When the cry is made the diaphragm goes down and not up. When I use it in speech it goes down. And here you will see why there is a difficulty with ladies. I am not corseted here—you will all admit that. Now, if I want to make a loud sound, these ribs here move outward [*illustrating*]. I could not make any loud sound if I were to allow the diaphragm to lie quiescent or endeavor to draw it up—I should choke. The moment the diaphragm ascends the breath is expelled. I have had to counteract the other method and always with good effect. I have had a great number breathe

the other way, and believe it the proper way. I have had doctors say that it was wrong; and then they would argue it, and say presently, "There is something in your method" and afterwards they would say: "You are correct."

THE PRESIDENT: There are just three minutes and this is a very important subject. If you will allow Mr. Fulton to come up here on the platform, and experiment with me, I will assist him in showing that abdominal breathing.

[Mr. Mackay then gave some practical illustrations of his method of breathing, by reciting several passages in a loud tone of voice in a manner to show the working of the breathing-muscles. The following was given:]

"He called so loud, that all the hollow deep
Of hell resounded; Princes, Potentates,
Awake, arise!!! Or be forever fallen!!!



VOCAL EXPRESSION.

BY AUSTIN H. MERRILL.

AS students of expression, our attention is necessarily directed to the imperfection of language as a complete representation of thought and feeling. The speaking of words, merely, however accurate and pleasing may be the articulation, does not constitute vocal expression. Mere physical tone adds nothing to the effectiveness of articulate speech. Indeed, the printed page may present to us beauties which appeal to the inmost recesses of our nature, and yet through the medium of speech may fail to impress, and come to us as indifferent narration or meaningless rhyme. In a letter to Mr. Edward W. Bok upon "Interviews," Mark Twain has expressed the same idea, although reversing the illustration. Says he: "The moment that 'talk' is put into print you recognize that it is not what it was, that an immense something has disappeared from it. Color, play of feature, the varying modulations of voice, the informing inflections, everything that gave warmth, grace, friendliness and charm, is gone. In your interview you have been most accurate; you have set down the sentences I have uttered as I said them. But you have not a word of explanation; what my manner was at several points is not indicated. Therefore, no reader can possibly know when I was in earnest and when I was joking, or whether I was joking altogether, or in earnest altogether."

Mere words and mere physical tone, I repeat, do not constitute vocal expression. Back of words are ideas, back of ideas are experiences; and in proportion to our ability to assimilate and suggest this experience do we get at the hidden truths of expression. Since articulate speech is not, then, a complete representation of thought and feeling, we have, as a natural consequence,

the science and art of expression, which, regarding language as the medium of intercourse, seeks to make it express clearly, forcibly and truly the conceptions of mind and heart.

Since voice is the servant of thought and the handmaiden of speech, it should be capable of manifesting every phase of human experience. Whether ascending in the grandly sublime, appealing in the pathetic or touching upon the humorous, the voice should be an instrument of power, and not the mere vocalization of breath. Unless we can manifest through our voice the earnestness, sincerity and sympathy of a real personality, then that voice ceases to be the instrument for which it was designed. Nature means the voice to be truthful. The child says, "I am not scared," and yet the trembling voice tells us that he is.

An artistic voice is one that has reached its best through intelligence, sympathy, refinement and culture. Erroneous ideas are prevalent as to what constitutes a cultivated voice. There are speakers and teachers of elocution who work more for loudness of tone than for purity and flexibility, and to whom vociferation is more pleasing and satisfactory than is sympathetic modulation. Strength and volume of tone are greatly to be desired, it is true; but it is a serious mistake to neglect those qualities of voice by which the very essence of being is made manifest. The possessor of a fine voice who is not thoroughly appreciative of the requirements of artistic speech, frequently yields to the temptation to use it for the purposes of display. In such cases we get voice at the expense of intelligence and good taste. You have doubtless heard speakers of reputation who failed to impress you favorably, because you were continually hearing between the lines, "What a fine voice I have!"

Again, is it not a mistake for students who are preparing themselves as teachers of elocution to spend their time and money in learning bird-notes, baby-cries, and various imitations of the sounds of nature? Such effects as these are, at times, pleasing and entertaining, but when the average school-girl prefers to recite "The Bobolink" to the lyrics of Tennyson there is at least an indication, on the part of someone, of misconception of the purposes of artistic vocal culture.

Prof. W. D. Whitney, of Yale College, in a work of his upon "Language and the Study of Language," says: "Words and

phrases are but the skeleton of expression, hints of meaning, light touches of a skilful sketcher's pencil, *to which the appreciative sense and sympathetic mind must supply the filling-in and coloring.*"

I desire to impress this thought as fundamental and exceedingly suggestive. For without an appreciative sense and sympathetic mind we may never hope to meet the requirements of effective speech, nor can we give to words and phrases that so-called "filling-in and coloring" which is, to my mind, the very essence of vocal expression. We should first recognize and appreciate the cause of expression. It exists in our very creation.

To us have been given powers of mind and soul. These powers were not designed to lie dormant, but demand an outward manifestation through speech and action. In analyzing the sources of inspiration we recognize in man a vital, intellectual and spiritual nature which is made manifest through voice, words and inflections. As social beings we think, feel and love. Every hope that burns in the human bosom, every aspiration that rises in the human heart, proves this inner life and the necessity for outward communication.

Expression, then, implies possession—it is the giving-out of thought, feeling, sympathy; and since impression determines expression, this outward manifestation will never be in the line of artistic expression unless that from which it comes bears the stamp of literary merit, refinement and culture. It will not rise superior to the perceptions of mind and heart, and so I plead for literary culture, for the appreciation of the beautiful and the law of nature.

The person who can see no beauty in Lowell's "Day in June" or Shelley's "Ode to the Skylark," is truly lacking in the elements of artistic expression.

Our profession will succeed only upon an educational basis. There must be a broad and intelligent culture, the harmonious development of mind and body before we can stand as representative of artistic expression or present the claims of our subject as a distinctive branch of knowledge. The mere instinct to express, the desire to pour out one's soul in speech, is not sufficient. You have doubtless heard persons in whom you recognized the spark of genius, and yet through a lack of taste, or through faulty

teaching, every form of natural expression had been perverted or misapplied. Dryden says: "Art may err, but nature cannot miss." This is an aphorism most important, suggesting, as it does, the trite though fundamental truth, that our highest art must come through an appreciation of nature.

Every critic, every teacher of elocution, everybody says, "*Be natural*," and yet we hear and see on every side such unsatisfactory exhibitions of this so-called nature that we grow skeptical upon the subject. The trouble, however, is not with nature but with the interpretation. "Nature once understood, tends to prove herself." There is that in the make-up, the composition of mankind that responds intuitively when the chord of nature is touched and is equally quick to recognize and to reject that affectation and exhibition of self which frequently masquerades in the name of natural expression.

If it be true that "the aim of art is to conceal art," then *simplicity* must impress itself upon us as an element of artistic speech. The substitution of rant and affectation for honest, genuine expression has done much to depreciate and to bring into ridicule the study of elocution. It must be admitted that a great deal of this so-called elocution is not only a violation of the principles of art, but a reflection upon the intelligence and good taste of the audience. This is so for several reasons; as previously implied, it may be a lack of intelligence and appreciation. For the most part because of attention to mere externals and incidentals, and a failure to recognize and appreciate the fundamental, underlying principles which govern the science and art of expression.

We should cultivate a sympathetic nature—a nature which enables us to get into close touch with every phase of human experience. Without sympathy, intellectual appreciation and culture cannot meet the requirements of artistic expression, nor can we assimilate and present those hidden truths which have been referred to as constituting the essence of expression.

In conclusion, I would emphasize the artistic effectiveness of repose and suggestive reading. Granting the ability of conception and the power of rendition, there are limitations upon the reader which must be observed. The presentation of truth is an absolute essential, and yet an intelligent audience prefers rather to receive this truth from the light touch of an artist's pencil than

from the brush of the sign-painter. You have doubtless heard pathos presented so strongly that your sympathies went to the reader rather than to the hero or heroine whose misfortunes he depicted. The illustration given by Mr. Nelson Wheatcroft, in discussing this subject, is most apropos. With a few strokes of the pencil an artist may produce the outlines or suggestion of a face which we at once pronounce beautiful. Not a strong line has been drawn, scarcely more than the shadows have been given, and yet we supply the "filling-in and coloring" and say it is a beautiful face. Had the face been fully and completely drawn, the effect might have been different. We should then have had *his idea* of a beautiful face which may or may not have coincided with ours.

The application is plain. An audience is composed of individuals of widely different tastes; what pleases one may not be pleasing to another, and yet we know there is a common basis, as all can and do appreciate truth and nature. Suggest the truth clearly and definitely and allow the audience to complete the picture to their individual satisfaction and pleasure. There must be no uncertainty or indefiniteness upon the part of the reader. His part it is to appreciate and to assimilate every phase of that which he presents. Repress not his *knowing* but his *doing*.

DISCUSSION.

MISS KATHARINE ERWIN: The power of transmitting thought is certainly one of the greatest gifts with which the Creator has endowed mankind. Personal expression is twofold; there is one which appeals to the eye and another to the ear of the auditor. One is expression by means of the physical being, allowing the workings of the soul to manifest themselves through different movements and postures of the body. The other is giving forth these ideas in spoken words, by means of that wonderful piece of mechanism, the human voice.

These two forms of thought-transmission are strangely and closely connected, one being incomplete without the aid and support of the other, to add emphasis and correctness to the idea. That familiar idiom, "Actions speak louder than words," is by no means untrue, for oftentimes, as we all know, actions and silent manifestations of thought speak volumes where words

would be weak. At the same time vocal expression is generally conceded to be the stronger of the two modes, although either form alone is only partial expression, and may convey very little meaning. It is only when the two are appropriately and naturally combined that true expression is reached, and the idea is conveyed to the auditor like a finished picture, complete in all its parts.

Vocal expression, the power of transferring thought from one mind to another by means of the use of the voice, depends mainly upon interpretation. The ideas may be one's own, or they may be the written or spoken thoughts of others, but the same law applies, that the expression must correspond to the understanding or interpretation of the sentiment. Expression must clothe, give life and vitality to the thought. All persons, of course, do not interpret sentiment in the same way. Different individuals have different understandings, and this natural law of individuality should be strongly encouraged and cultivated. One's own honest and natural expression of a thought is far preferable to any imitation or any artificial method. We must remember that "Artificiality is not art; all art must rest on nature." Also that the mere recitation of words is a meaningless and monotonous waste of vocal and physical force, for these words are devoid of expression unless they be spoken with comprehension and understanding, and given such modulations and intonations as are pleasing and agreeable to the ear, and which will best bring out the mission which the author intends his words to convey. In order to properly express we must feel.

"To this one secret make your just appeal;
Here lies the *golden secret*: LEARN TO FEEL."

My experience in several young ladies' schools has given me an insight into the kind of training—or, rather, no training—in the power of expression which exists in the ordinary public school work. The young ladies who enter seminaries and colleges I have found to be girls who have received common school education, and who usually have graduated from high schools or institutions of like grade, and who are desirous of continuing their education into the higher realms of knowledge on firm and solid principles. The girls are generally bright and intelligent, and make rapid progress in their studies of mathematics, languages, history

and the sciences; but their knowledge on these subjects is marred by the fact that they cannot properly and intelligently express the thought which they have acquired. The reason for this defect is that they have not been taught in their earlier school-days the science of thought-getting and proper conception of sentiment. This most important factor in their education, which should have been begun in their primary days and continued throughout the entire course, has been woefully neglected, and, as a consequence, these girls come to the colleges and higher institutions of learning seeking mental development, without being capable of properly expressing their own thoughts.

My observation tells me that the majority of public schools, where the mass of future American citizens are receiving their education, devote probably five, ten or fifteen minutes per day to reading, which is often taught by teachers who know not the first principles of that branch, whereas thirty or more minutes are given to arithmetic, grammar or geography, reading coming in as a sort of a side-issue, probably omitted altogether if time be pressing. What person is able to give to others the benefit of his knowledge in other branches who has not been taught intelligent vocal expression of thought? In my opinion, reading in the public schools, instead of the humble position it occupies, should form a broad, grand basis, upon which all other branches will find a firm, safe and sure foundation. "The theory and practice of a true method should develop the vocal powers side by side with the growth of the mind; and by the time the student has reached the institutions of advanced learning he should be able to deliver his thoughts and literary efforts with the same proficiency that he displays in their verbal or written form."

Thus spake one whose power in the science and art of vocal expression was unsurpassed by that of any master,—one whose high standard of voice-production, flexible and sympathetic in its conception and rendition, had the power to move those who were so fortunate as to listen to its marvelous intonations as, I am safe in saying, no other voice has ever done. It has lent its power to promote tranquility in time of peace, and has echoed abroad throughout the land inspiration, enthusiasm and patriotism at a time when this nation was almost rent asunder by civil strife; doing good and elevating humanity in every phase. But,

alas! great voices must grow silent, great men must die; and we are now mourning the loss of this great master, so generally known and universally beloved. I refer, ladies and gentlemen, to that revered and honored instructor, James E. Murdoch, who has gone to his reward, and has left us—sad.

Expression is to a reader what color is to a painter. Without color, the outlines of an artist's picture are cold and cheerless; so spoken words without expression are uninteresting, monotonous, and meaningless in the extreme. Vocal expression, then, may be defined as the ability to transmit thought, feeling, sentiment, by means of a natural and correct interpretation, together with a thorough and complete knowledge and use of the vocal apparatus, its modulations and intonations. It is impossible to teach any form of expression by means of fixed rules. Any attempt of this kind will at once destroy all spontaneity and personality on the part of the pupil, and will produce only a labored and mechanical imitation; whereas true vocal expression should be the outgrowth of a pure, flexible, well-developed voice, and a natural, individual conception of sentiment.

There are, however, certain guiding principles which are invaluable in the work of expression. These should be given the pupils, not as a means of interpretation, but as aids in that direction. It is the duty of the teacher to guide the pupil along the lines of pure and natural vocalization, and to teach him to express properly his own conception, provided, of course, that his ideas be not inconsistent with the apparent meaning of the sentiment.

This science and art of expression is rapidly growing and gaining in the opinions of leading educators and thinkers, and the efforts in this direction of the many teachers who are earnestly and conscientiously endeavoring to elevate and advance this cause are made manifest by the position which the work of expression has attained in the minds of the learned, and also by the fact that so many of these teachers have met together for instruction and enjoyment in this Convention. It is also made evident that the progress we have made in the past only heralds that which is to come, by the interest and enthusiasm which has been displayed in the proceedings. Each day's work in this direction, each suggestion which is received and pondered upon,

brings us so much nearer that high ideal toward which we all attain.

“ Though I doubt not, through the ages,
One increasing purpose runs;
And the thoughts of men are widened,
With the process of the suns.

Knowledge comes, but wisdom lingers,
And I linger on the shore;
And the individual withers,
And the world is more and more.”

MR. GEORGE VINTON: I would like to say a little bit about vocal expression. I like good vocal expression; I like natural expression; but it seems to me that we don't all have the same idea of what “natural” means. I don't like preaching when it is done in that way [*illustrating*]; that belongs to the school of elocution which we are told is being relegated to the past. If I want to say: “That is a chair” I will do it naturally; I will not say: “That is a chair” [*illustrating*]. We can have by practice and study any kind of voice that we desire, that will harmonize with our temperament and our character. Vocal expression can be taught. But some men can't get away from habits. Henry Irving plays every part in that one tone. Some people when they talk are all breath; when they say “Yes,” it is all breath [*illustrating*]. Some people talk away up in their nose here. Open your nose, if you want free open tone. Another thing; talk in the front part of the mouth. If you wish to be natural, do as the character would do. That sounds easy, but how many do it. How do they read in the public schools. I go in and ask them to read Oliver Wendell Holmes's little poem, “The Katydid,” and how do they read it?

[The speaker here gave some illustrations of meaningless reading by children. He then showed his method of reading the same selections.]

MR. MOSES TRUE BROWN: The paper was finely given and finely conceived, and I thought of one illustration. The speaker gave us last night, as it seemed to be, about as well proportioned and natural reading, we should call it, as I have listened to. I think, however, we are liable to be led into error by the word “natural.” What has been referred to here, time and time

again, as "natural," I should call "artistic." And whenever I hear anyone use the term "natural" I invariably think they mean quite another thing. For nature is crude and instinctive until it be regulated. We can hardly trust to our nature alone.

But what shall we call excellent reading? How well it has been discussed in this excellent paper, and in other papers. What would you call excellent reading? the finest artistic reading, if you choose? Well, here is an illustration. When Charles Dickens was in this country, more years ago than I care to recall, I went to hear him read. I became fascinated with the first monologue reader that America had listened to. He took his own novels; took out of them their essence, gave us their freshness, sought out the character that he liked to portray, and lived in that character upon the platform. I listened as he read "David Copperfield," and I never shall forget it; he described old Peggoty's boat on the sands, going on talking, and as he went on actually bringing on—there is no other way of describing it,—actually bringing on a storm at sea, and you saw Yarmouth, and Ham is there and little Emily, as you will remember; the red cap is waved and the sailor is going down at sea; he filled the whole Tremont Temple with the atmosphere of the tempest. Well, when we got out I asked a clergyman who had sat by me: "What do you think of that?" "Well," he said, "I liked it; but did you notice when he went on the platform there he talked away and really I didn't know where the reading began." Now that is it exactly. Mr. Dickens had that wonderful art of concealing the reader, and concentrating attention on the picture being presented.

MR. T. C. TRUEBLOOD: There is one matter connected with vocal expression that has not been touched upon, I think, at least while I have been present, and that is what we so often hear in our classes, especially among young ladies—I think the proportion is very much greater among them than it is among young men—and that is a habitual semitonic or chromatic melody. I will not say that it is because of their more tender, or gentler nature; that would seem to imply that those of their sex who do not use this peculiar melody are *not* tender, or gentle, and that would be a very wrong conclusion. It seems to me that this is one of the evils in vocal expression that we ought to eradicate

by the proper kind of voice-culture. I have known some of these people in answer to simple questions in the class-room to reply in pathetic tones in giving simple statements. The answer comes as pathos; the meaning and the voice are not attuned, they are out of harmony. The mind gives out a didactic answer and the voice gives it a pathetic coloring. Something is wrong.

[In response to requests for examples, Mr. Trueblood gave several, and asked if other members had met with this same difficulty in their classes.]

MISS SARAH TRUAX: I should like to ask Mr. Trueblood if he does not think that that peculiar tone is due to something in the feminine disposition which is lacking in the masculine? In most femininity we find a lack of boldness, of self-assertion, of positiveness, which may account for this. I don't say that it does, but simply ask if it may not be so.

MR. TRUEBLOOD: I should say if it were present in all the sex that that reasoning was correct; but that would imply, as I have said, that those ladies who do not possess or make use of this peculiar method of expression have less tenderness than others, which we all know is not the case.

A LADY MEMBER: I think pupils are often confused by the nomenclature, and the host of things they have to learn, the guttural, and the pectoral, and the rotund, and the normal, and so on, instead of more emphasis being laid upon pure tone. As has been said so often, let the mind be intensely impressed with the thought. A child has no trouble in expressing itself; it expresses anger, and antagonism, when it is six months old. It does not have to be taught the rotund.

MR. W. B. CHAMBERLAIN: The trouble is that the pupils are introspective, and do not think out. They are always fishing down into their memories instead of thinking out.

IS ELOCUTIONARY TRAINING A PITFALL TO THE STAGE ASPIRANT?

BY VIRGIL ALONZO PINKLEY.

WHEN I heard the opening prayer at this Convention I found that Dr. Johnson was trenching on my paper; when he made his opening address I thought he must have seen it; but when the President made his address I was almost ready to accuse him of plagiarism from a paper he had never seen. And so as the days have gone by one point after another has been touched upon until I began to think I should have to throw the paper away. But I have not time to write another and so you will listen to a number of old truths retold.

Before proceeding with my paper I will say that there has been so much said about the different ways of using the voice that I feel like telling an anecdote. You talk about the voice in the head, and the voice in the throat, and so on; and you speak about throwing the voice into the front of the mouth. This story is about a man who could throw his voice into one lung; thus showing marvelous control of it. A gentleman was traveling out west and on the train was a man apparently an invalid, whose condition drew upon the sympathy of every one on the train. The gentleman finally came up to him and asked where he was going: "To Colorado." [*Coughing.*] "Going to Colorado for your health?" "Yes" [*in a wheezing voice*]. "What is wrong with your health?" "My left lung is entirely gone [*wheezing out the words in a husky whisper*]. Going to Denver for my health." "Your left lung is all gone; but how is your right lung?" "Oh," he said, in stentorian tones, "*My right lung is all right.*"

Is elocutionary training a pitfall to the stage aspirant? It is not. Now, that I have settled the question so definitely, why not take my seat without argument? Believing that those who as-

sert that elocutionary training is a pitfall to the stage aspirant, mean only to condemn ill training in that art, and the misapplication of that art, I shall most heartily add my name to that list, and argue along that line.

If we define life as being motion, how shall we define commotion? As being an intense form of life, perhaps. If this be true, a paper which was read in Columbia College, New York, June 29, 1892, must have been intensely alive, for it did raise a commotion. As the waters of a stream are preserved in their purity and sweetness by constant agitation, so I felt that the stir which Mr. Wheatcroft made by some of his daring declarations was destined to be productive of great good. His paper was refreshingly frank, and "mannerly modest" withal. I do not believe that he meant to shoot a single shaft at sensible elocution. I enjoyed his breezy presentation, and believed then, as I now believe, that it was his aim to arouse such thinking and discussion on the subject as would winnow the wheat from the chaff. Recent public utterances of his strengthen that conviction. One of the most startling statements which his paper contained was this: "Elocution is a fascinating pitfall for the student of stage art." If the gentleman had made this arraignment against false elocution, it would pass unchallenged. False elocution is a pitfall to the student of stage art, and it is just as truly a pitfall to the student of elocutionary art.

The public has seen so many meaningless writhings of the body; so many silly and extravagant contortions of the face, and has heard so many senseless risings and fallings of the voice, and exaggerated and unnatural emphases—all bearing the label (I should say *libel*) elocution, that, in the estimation of many, the very term elocution has become one of reproach.

Delsartism, a fad of recent birth, has been presented so frivolously and brainlessly as to almost wholly banish the word from the vocabulary of the intelligent. The craze has become so infectious that you will often hear, even reasonably well-educated people, using this phrase, "elocution and Delsarte." With equal accuracy we may say "the human body and the hand." With greater propriety we might say, "the United States and Chicago," for Chicago is a larger part of the United States than Delsartism is of elocution. The Delsarte part of the art of elo-

cution is to the entire art of elocution as a drop of water in the sea is to the entire sea. "Elocution and Delsarte" is as grammatically incorrect as it is illogical or tautological.

To return to some of the follies practiced under the name of Delsarte, let us suppose that Dr. Alger, after his eloquent and inspiring presentation of "The Place and Power of Personality in Expression," had given us a recitation in which he had thrust his left hand backward each time he moved the right one forward, and vice versa; suppose each time his left hand was sent to the side the right hand had been driven to the same extent to the opposite side—all under the feeble delusion that such grotesque action was essential to grace and equipoise; suppose each time he lifted his hands upward he had forced them to fall limp and lifeless at the wrist; suppose each time he looked out into space he had indulged in serpentine convolutions at the waist and neck, as the average Delsartian does—but why suppose the un-supposable? The nobility and scholarliness of Dr. Alger render him incapable of such folly. But are these writhings and contortions and superficialities and affectations never seen upon the stage? And has not the actor's art often been brought into disrepute because of these same defects?

An elocution which does not start from a well-informed mind and a sympathetic soul as its fountain-head, cannot be artistic elocution, whether employed on platform or stage. A gesture devoid of sense is as bad in an actor as in an elocutionist. It requires sense to make a nonsensical gesture significant or enjoyable. We may smile at an awkwardness which we know to be the outgrowth of ignorance or incapacity, but while we smile we pity. To affirm that right elocutionary training is a pitfall to the student of stage art, would be quite as rational as to affirm that inhalation of pure air is disastrous to life, or that the wings of a bird are a drawback to its flight.

The whole is greater than any of its parts. No part is so small that it is not essential to the whole. Yet there are those who, apparently, at least, would have us believe that a part—and that a large part, indeed—of the actor's art, is so far from being essential to that art as to be pronounced a pit into which that art may fall. Good elocution is as essential to good acting as the heart is essential to the circulation of the blood. If the actor's elocution

is bad, his art is defective in a very vital point, and such art is not high art. If his elocution is good, it matters not whether it be the product of fortuitous circumstances, or came direct through competent instruction, or in that costlier way—at the public expense, in no case is it a menace or a snare to one who would succeed on the stage.

The fact is, the arts of elocution and of acting and of oratory are identical to an extraordinary degree. In proof of this let us begin with the etymology of the word “elocution.” *E* means out; *loqui*, to speak; *ion*, the act of. Elocution, therefore, means the act of speaking out. To whom can the act of speaking out be more essential than to the actor?

Elocution is the art of speaking out through voice and gesture. Acting is the art of speaking out through voice and gesture. What is there to be spoken out by the elocutionist? Thought. What by the actor? Thought. How is the elocutionist to know what voice or gesture to employ? By consulting the thought. Where does the actor go for similar information? In many cases he goes—nowhere. There is, now and then, an elocutionist who goes to the same source, with the same lamentable, though legitimate, result.

When the actor fails to go to the thought to know what it demands of voice and gesture, or when he fails to intelligently adjust voice and gesture to those demands, it hurts him in the eyes of the wise not less than it injures the elocutionist who proceeds in the same short-sighted way.

The two greatest foes to the art of elocution or of acting are the charlatan and the ignoramus. The charlatan knows that he knows nothing, but, thinking that the general public also knows nothing, and looking upon the calling as a nimble winner of bread, foists his fictitious wares upon a public which does too often know so little of true art as to enable the charlatan to survive—aye, often to thrive.

Goethe, in his “*Wilhelm Meister*,” speaking of the actor as compared with the musician, uses these words: “Should not we, too, go as strictly and as ingeniously to work, seeing that we practice an art far more delicate than that of music; seeing we are called on to express the commonest and the strangest emotions of human nature with elegance and so as to delight? Can

anything be more shocking than to slur over our rehearsal, and in our acting to depend on good luck or the capricious chance of the moment?"

When I read the foregoing my mental commentary was that actors depend more upon the ignorance of their listeners than upon either "good luck or the capricious chance of the moment." The time is coming, and such conventions as this will hasten its coming, when the public will not tolerate the elocutionist or the actor who depends on good luck or the capricious chance of the moment, or upon the ignorance of his listeners. Let us all hail the coming of that day!

The other enemy of art—the ignoramus—is one who knows nothing of the art, but does not know that he does not know. He, too, has bread to win, and, vulture-like, he pounces upon those who, equally ignorant of the art, remunerate him for his crucifixion of that art. The antidote here, as in the case of the charlatan, consists in the enlightenment of the masses, to which end you are now contributing, and in so doing are doing God's service, I am sure.

We are taught through etymology the intimate relationship existing between elocution and acting. Listen, further, to Worcester's definition: "Elocution consists chiefly in the manner of delivery. It is employed in uttering with propriety the words of another, and it is requisite *for the actor*." Whoever claims that elocution is a pitfall which the would-be actor should shun, has Webster and Worcester and all great philologists, and history and human experience and your speaker for opponents.

There is some little distinction between the orator and the actor. The orator is supposed to speak his own thoughts, the actor and the elocutionist the thoughts of another. The art by which these thoughts may be most effectively expressed is the same, whether employed by actor or orator or elocutionist. Almost the sole distinction which I can discover even in the application of the art is this: The actor participating in the presentation of plays finds it necessary to habitually ignore his audiences, while much of the material in the repertory of the elocutionist is of such a nature as to enforce a direct appeal to his audiences. The instant the elocutionist becomes an impersonator he ignores his audience, and then is he in very truth an

actor. When he presents a play in monologue he becomes a whole company of actors, and a company such as you seldom see, if he be, in fact, an artist; for a large percentage of theatric combinations possess but one star, surrounded by satellites so dim that they but magnify the radiance of that star.

An Omaha critic, reviewing a recent monologue presentment of a play in that city, uses these significant words: "To see one person perform well a dozen parts gives greater pleasure than to see a dozen persons, but few of whom do artistic work, perform a dozen parts."

The question has been asked in this Convention (with the request that I should answer it): "To what extent may the elocutionist impersonate?" I would say that the elocutionist should impersonate to an extent commensurate with the demands of the composition he is to deliver. The degree of impersonation which an elocutionist may with propriety employ must, of necessity, be governed to a great extent by his individual temperament and physical endowments. Mr. Leland Powers is small and active, and tropical in temperament, and he dare enact a play with great fidelity. Mr. Alfred P. Burbank is tall, lithe, slender, and naturally inclined to action. He, too, can impersonate at pleasure—standing when he pleases, sitting where he chooses, walking and acting in harmony with his characters. Were he a man of ponderous frame and inordinate flesh, and of phlegmatic temperament, he would find it fitting to circumscribe the area of his action and limit the number of his movements. While this would, perforce, make his work less artistic, it would certainly make it the more enjoyable to his observers.

Elocutionary culture involves the training of the voice, the body, the intellect and the emotion. Which of these four phases of training can the actor afford to discard? I know it has been claimed that one may become a great actor without possessing breadth of knowledge or strength of intellect. The history of the art in the past, and the facts as they appear to us in the present, do not substantiate the claim. Those statements, trite and true—that "impression must precede expression," and that "nothing can be evolved until it has been involved," may be marshaled in advocacy of the value of knowledge as an aid to expression. "The elocutionist does not need to know much," you hear it sometimes

said. If that is true who is to blame? Those who pay him for his services.

"Ah," says one, "be in earnest, be sincere, have the feeling, and all else will be added unto you!" Now, that is a fallacy which is painfully prevalent. A speaker may be honest and yet very awkward. He may shed tears in earnest, while his listeners laugh in earnest. He may be full of feeling to the tips of his fingers, and be so indistinct in utterance as to render his feeling fruitless. I would not, by so much as a word, disparage the power, the influence of feeling, of intensity and sincerity of soul as a factor in the art of the actor or the elocutionist. Honesty coupled to awkwardness is preferable to grace allied to heartlessness.

"But," says another, "if you correctly conceive your character, and are imbued with the proper spirit, you will find that the voice in its volume will be equal to any occasion, and that it will be in quality exactly what it should be, and your gesture will fit itself faultlessly to the thought." Fine in theory; bad in practice. One can no more become a vocal athlete by the simple act of thinking, than a physical athlete by the same process. To have the right conception of a character or a composition, and to be endowed with the right emotion—these alone would not more certainly insure the volume and strength of voice and clearness of articulation necessary to the successful address of a vast assemblage, than a pugilist or a wrestler could make himself certain of victory by becoming familiar with the character of his opponent, and getting terribly in earnest during the encounter. When an oarsman, or a billiardist, or a pugilist is booked for a meeting that, in a few minutes or, at most, a few hours, means the making or the losing of thousands of dollars, he proceeds on the sage assumption that science is necessary as well as strength. Actors and elocutionists, by following a similarly sensible course, might escape a multitude of pitfalls much more serious than good elocutionary training.

Another believer in the theory that elocutionary training is a pitfall to the dramatic student, meets you with this most convincing argument: "The actor is born! He cannot be made!" That theory has many advocates. Within the year I have read: "The poet is born;" "the orator is born;" "the sculptor is born;" "the actor is born." At the next turn I look to see it

stated that the politician is born. We all know 'twere better *he* were never born. Being born is becoming fashionable. Born book-peddlers, born rail-splitters, born barnstormers. As I see the subject, there is, proportionately speaking, very little born. The babe is born light of weight both in body and brain. At an early age you see it smile and when you are on the verge of exclaiming "remarkable intelligence!" you often find that smile was but a prelude to a pain. We start with little, very little. After birth all is acquisition. Of course, there are aptitudes, tastes, tendencies, but question those who have become famous as poets, orators, actors, yes as elocutionists, and you will search far before you will find one who will say that he owes more to the accident of birth than to the genius of industry. In substantiation of this I could quote by the hour from the words of those who have become illustrious in these callings.

Again I say, I do not mean to underrate the influence of natural aptitudes. I do not affirm that inspiration is not a mighty factor entering into the life of art, but I do desire to emphasize the worth of work. There was a time when I believed that what is popularly termed the *divine afflatus*, was almost solely responsible for sublime flights in oratory, in acting, in elocution. During those days, if I was to take part in what we called exhibitions (and they were well named), I did not see the need of much practice. When I had the words by memory, I felt that my work was done. If I could go through on a gallop without forgetting a word, and using all the time, all the voice I had, I sat down, feeling that I had "said my piece" about as well as it could be said. I have since learned that thinking, studying, practicing, attention to detail, everlasting vigilance and industry are highways over which the one who would become an artist must journey. This is as true of elocutionary art as of any art, and as essential to the success of the actor as to the elocutionist. The actor may become the possessor of a round, rich, sonorous voice by methods such as any speaker must employ. Bad qualities of voice in one are quite as bad in the other. Grace of action or of attitude in one is no less graceful in the other. Not to have a voice and body of such strength, in such condition, and under such control as to adequately meet the demands of thought, is calamitous alike to each. Not to be able to delve into the inner

depths of an author's meaning and adapt voice and gesture to that meaning, is a pit in the path of an actor into which if he fall, the result is, or at least should be, as fatal as though he were nothing more than a mere elocutionist.

The number of actors whose fate it is to fall into the pit of failure is great indeed. The daily papers record a few of them. Proper elocutionary training might lessen this number materially, by removing the causes which lead to such downfalls; or, if not removable, by informing their possessors of their existence and thus sparing them the mortification and expense of failure on the stage.

By way of recapitulation let us take a swift survey, a bird's-eye view, of the approaches to the elocutionary art, and see whether time and toil, brains and soul are not involved. You may judge for yourselves how much or how little of this applies with equal force to the actor's art. This will also serve as a reply to those who think scholarship non-essential to elocutionary eminence. There is scarcely any branch of education that is not levied upon by the progressive student in elocution. The study is not solely one of fascinating pleasure or of play. This doubtless proves a sore disappointment to some. The earnest wide-awake student gives attention to respiration, which is as truly the life of speech as it is of the body; calisthenics which bears a fundamental relationship to gesture, giving easy action to the joints, pliancy to the muscles, symmetry to the body, and grace and poise to posture and to motion; phonetics, the science of sounds, separately considered, a mastery of which is as essential to correct pronunciation as the mastery of the twenty-six letters of the alphabet is to good spelling; etymology, as one of the greatest illuminators of the inner meaning of words; diction, or a training in the pure, precise, appropriate use of words; logic, in its development of the reason as an aid to analysis and the judgment as an aid to expression; criticism, as the art of judging impartially of the merits of a theme or a character, and the proper method of delivery; history, in its bearing on the rise and development of acting, of elocution, of oratory as a science and as an art; ethics, so far as it may be used in extracting from words their moral and emotional meanings; invention, the art of getting at the heart of thought and the discovery of suitable dress in

which to clothe it; æsthetics, by which we throw around delivery the mantle of the beautiful; geography, philosophy, philology, physiology, anatomy, hygiene—but why prolong the list?

Who shall say that elocutionary training, so conducted, is a pitfall to the stage aspirant?

DISCUSSION.

MR. F. F. MACKAY: Ladies and gentlemen, I am sorry that I am obliged to agree with almost every word Mr. Pinkley has said. I am sorry for it, because so much of it is true, and it reflects so much upon the theatrical profession. I am sorry for it again, because it takes some opposition to make me talk, and I would like to have had something to oppose. He has said but one thing upon which we can disagree; that was, in speaking of the power of impersonation, he said it depended largely upon the temperament and size of the man. I would say that Mr. Benedict DeBar, one of the best pantomimists and personators the stage has had within the past sixty years, at the age of sixty, and weighing 275 pounds, would do as fine a pirouette and dance as any person I ever saw upon the stage, when playing the part of *Robert Macaire* in the play of "*Robert Macaire*." Mr. DeBar was considered an excellent dramatic artist. I cannot conceive that size has anything at all to do with this matter, although there is much matter in size. I am of the opinion that it rests entirely upon the pliability of the muscles, and their adaptability to the circumstances of the action.

The first proposition before us here is that the study of elocution is a pitfall to the actor.

I suppose, in order to handle the subject properly, we ought to say, first: What is acting? Acting is an art. There are two words in our language that limit the universe of things—Nature and Art. All that man finds here he calls nature; everything he makes he calls art. Nature is created; art is made. That is, parts of creation are rearranged by human power, and the result is called art. That term is generic. It covers two branches—the useful and the fine arts. What are the useful arts? The useful arts are the outcome of the mental and physical struggle to perpetuate the animal man. By the useful arts

we make plows, we harrow the fields, we mow the grain, we thrash the wheat; we bake the bread, and we feed the man; we shear the sheep and we clothe the man; we perform the work of the architect and we shelter the man. Everything in the useful arts is the outcome of the mental and physical struggle to perpetuate the animal man. There is still another class, called fine art, because it is an effort on the part of the mind to reproduce its impressions of nature. Whether it be sculpture, painting, music, poetry, or acting, fine art is an effort on the part of the mind to reproduce its impressions of nature. The painter seeks to reproduce his impressions of nature by the recognition of form and color; the poet seeks to reproduce his impressions of nature by harmonious arrangements of euphonious and picturesque words in rhythmic lines; the musician seeks to present his impressions of nature by a sequence of harmonious and pleasing sounds—from the bird-note to the deep-toned thunder. And this is all fine art. What does the actor seek to do? The actor seeks to make physical pictures of mental conceptions. How? By the tones of the voice, gesticulations, and poses of the body. Acting is, therefore, not only an art, but it is a fine art. One of the great advantages which we who pursue fine art have over those engaged in the useful arts is this: that, while the fine arts are unremunerative in their early stages, the useful arts positively destroy the artisan as they go. The fine arts not only develop and enrich the artist, but always please the beholder or the hearer. How does the useful art destroy the artisan? Let two men, excellent machinists, for instance, one at the age of thirty and the other at the age of sixty, go to the shop-door for employment. Which will obtain employment first? Undoubtedly the man of thirty, because his muscle has not yet worn out. There is no accretion to enrich the muscle; every movement of it is destructive. But in the field of the artist where would you go for the best painting, for instance? To Meissonier. You can't go to him now, but even at the age of seventy-five the world sought Meissonier rather than go to younger artists. Why? Because of the accumulation of thousands of impressions of nature upon his nervous system and the brain, the training of eye and of hand, and all the senses, thus giving richness and fulness and perfection to his art, enabling him to reproduce the fullest con-

ception upon his canvas in the utmost perfection of form and color.

Art must have a science underlying it. There must be science or there can be no art. How foolish, then, to say that elocution may be a pitfall to the student of acting. Elocution embraces within itself nearly three-fourths of all the art of acting. There is another branch of entertainment called pantomime, in which the elocution is almost, if not entirely, absent; but even in that they will talk to themselves. I have had the pleasure of acting with the greatest pantomimists of our time, the Ravel family, and I observed that during their pantomime they carried on conversations with themselves all the time. They would follow the action with articulate forms (their speech, of course, being undetected by the audience), but it aided them in holding the mind to the action they wished to perform.

What is the science that underlies the art of acting? It is the science of human emotion. In oratory the orator submits himself to his environment. If he has been trained in grammar, in rhetoric, in logic, if he has a knowledge of history, science and art and can recognize the beauties of nature, he simply submits himself on any given occasion to the impressions from his environment and those impressions act upon his individuality, and that makes the difference between him and any other orator who might speak on the same subject. With regard to the actor he is obliged to go to the text of his author, and instead of receiving his impressions from nature direct, he must receive his impressions of nature through the author. He is obliged to take a passage and analyze it, so as to get at its logical meaning, and then through logical deduction he must arrive at the emotional or sensational part of the sentence. How then can the actor do that kind of work intelligently without knowledge? How can he do it without having studied the English language thoroughly; and elocution, the art of speaking out, is a part of every language that is outspoken.

The difference between the actor and the orator, is that the actor must receive his impression of the emotion to be presented from the text of the author, or through the text of the author. He settles for himself that the passage means anger. He then refers to nature for the movement of anger in nature. When

he has settled that the passage means anger, then he comes to the elocutionary part, and presents through the author's words, by articulation, by pronunciation, by the ten factors of expression, the author's meaning as nearly as he can get at it. The difference between any two *Hamlets*, for instance, will depend, first, upon the ability of the artists to analyze logically the character of *Hamlet* and those surrounding him; and, secondly, upon the individualities or personalities of the two men. That must always make a difference in the presentation of one part by two, three, four, or more different individuals. It is said that actors are born, not made. I think that proposition is due to ignorance.

[At this point the chairman announced that the speaker's time had expired. On motion of Mr. Barbour, seconded by several members, Mr. Mackay was given time to finish his remarks.]

MR. MACKAY: I was just saying when our worthy Vice-President called me to order, that it is said that actors are born not made. That proposition will hold good, if it will hold good at all, with regard to any and every art that you can think of. Indeed, it is as true of the useful as it is of the fine arts. What does it mean? It simply means that a man has a sympathetic system, and an individuality that receives and gives off impressions in any direction, for instance, in the line of engineering, or in the line of banking or portrait painting, or in the line of acting, more easily and better than another individual. We are all born for something, and this constant claim of a special gift is one of the egotisms that I most heartily dislike.

The actor, if his art is to be relegated to feeling, would require simply his own knowledge. But is it possible that the beautiful works of Shakespeare, which are so grand in their philosophy, their poetry and their literature that by many they have been ascribed to the greatest scientist of his time in the English nation, Bacon (I do not believe in the Baconian theory, but it is a compliment to Shakespeare's works to be thus referred), that Bacon used all his five senses in receiving impressions and in giving them off no one can doubt—is it possible that those mighty works of Shakespeare shall be relegated to interpretation through the sense of feeling alone? Certainly not, in my opinion.

It was said yesterday that the question of actors' feeling had been settled by Mr. Archer's book. I do not admit that Mr. Archer's book settles anything upon this point at all, further than that Mr. Archer desired to write a book and publish it for money. It is a well-known fact that the dramatic art is popular, and when anybody can engage an actor to write an essay or to do anything in that line, it will very generally engage the attention of the public. Mr. Archer was clever enough to know that. He went to a lot of leading people and asked them whether they felt when they acted, and it seems that he found among a majority of them the opinion that their art is based upon feeling. It seems to me that a simple test of that matter will prove the converse of the proposition. For instance, let it be assumed that in order to present the melancholy, the anger, the indignation, the horror, the filial love, the hatred, etc., which we find in the character of *Hamlet*, that the actor himself feel the melancholy, anger, horror, love, and so forth. What follows? It follows that in order to present the death scene artistically he must feel the pangs of death; and if he feels the pangs of death he must die. Now, without using a slang term, that would be literally "running the argument into the ground;" positively burying it. What does the actor feel? The actor's individuality expresses itself, and differentiates between the character he presents and himself. His rational processes, by his will, dominate the situation. It is not possible that he could take into his mind the words of Shakespeare, and then, forgetting those words, represent them to the audience, for if he had become so involved in the sense and feeling, memory would for one moment be obscured, and he would rely upon invention, in which case he would be an author, not an actor.

The actor must take the words, analyze the subject, find the intention of the author, and the feeling which the author has intended to put into the sentence, and then present an imitation of the emotion. Emotion is made up of three parts: impression, sensation and the outcome; e-motion.

Perhaps, in justification of this position, I ought to give you an analysis of something. Take, for instance, the passage in the "Merchant of Venice" where *Shylock* meets *Salanio* and *Salario*. He meets them on the street and they say to him: "How

now, Shylock; what news among the merchants?" He says: "You knew, none so well, none so well as you, of my daughter's flight." Now what is the situation? He knew that these two young men had helped his daughter to elope from the house. What would be the natural result of that knowledge? The sensation and the emotion called anger. How does this anger move? Perhaps none of you have ever seen anybody angry, but it is quite common. Anger moves with explosive utterance. Why? Because it is an impulse? It moves with head-tone. Why? Because it is tensive and draws the muscular system up to the highest tension, and so elevates the tone of the voice. It is quick in time. Why? Because of the excitation of the muscles and the nerves. It takes upon itself the radical stress; that is, the application of the force to the first part of the sound. Why? Because it is an impulse.

What, then, would be the vocal form of the answer? "You knew, none so well, none so well as you, of my daughter's flight." Explosive utterance, head-tone, radical stress, and declamatory force. Why? Because of the mental elation, at the time, because of the impression coming from the two young men who form the environment.

Let us take something a little more complicated. As the scene proceeds they refer to *Antonio*. They ask what news of *Antonio*? He says: "There I have another bad match; a bankrupt, a prodigal, who dare scarce show his head upon the Rialto; a beggar that used to come so smug upon the mart. Let him look to his bond; he was wont to call me usurer," and so on. *Salarino* says: "Why, if he forfeit, thou wilt not take his flesh; what's that good for?" What is his reply: "If it will feed nothing else"—there is the hypothetical part of the sentence, the basis of his conclusion—"If it will feed nothing else, it will feed my revenge." What is revenge? It is the thing taken because of hatred. "If it will feed nothing else," that is anger, the hypothetical part—explosive utterance, head-tone, quick time, rising inflection. Did you ever see a man angry who did not continue rising in pitch just as long as you would let him, until somebody says: "Stop; don't make a fool of yourself." The last part of the sentence refers to whom? *Antonio*. What is *Shylock's* feeling toward *Antonio*? Hatred. What is hatred? Hatred is chronic anger.

What do we mean by chronic anger? Anger that has in it the element of deliberation. And what does he propose to do? He proposes to take something from *Antonio*. He proposes to have revenge because of his hatred. What is this proposition to have something? It is determination. In the last part of the sentence you find anger changed into hatred—anger toward the young men—hatred toward *Antonio*. So it will change from the head-tone, explosive utterance, quick time, to expulsive utterance, orotund quality, often running down to the pectoral quality of voice, with downward inflection and vanishing stress. Stress is the application of force to the last part of the sound. You hear it when the dog says, with a low growl terminating with a snarl [*illustrating*], "You can't come here." So we have it thus: "If it will feed nothing else, it will feed my revenge." And, then, he proceeds to give an account of his wrongs, and as he does so he runs into anger again: "He hath disgraced me and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason?" He asks the question and at once gives the answer, "I am a Jew," with a falling circumflex inflection which is always the outcome of double mental action,—mental duplicity. And so irony, contempt, scorn, all take upon themselves a circumflex inflection. "I am a Jew." Now he proceeds to ask a series of questions, which the men must answer in the affirmative. "Hath not a Jew hands; hath not a Jew eyes, organs, dimensions, senses, affections, passions? Is he fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us do we not bleed; if you tickle us do we not laugh; if you poison us do we not die; and if you wrong us shall we not revenge?" The final falling inflection says: "That matter is settled, and I control it; of course, we will revenge;" for the falling inflection shows completeness of sense; the rising inflection continuity of thought. "If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example?" And then, as if he thought the mind could for a moment doubt what it should be, he says: "Why, revenge." Then he expresses his determination, and the voice runs into a

low, harsh growl, and the animal expresses itself, and his hatred shows itself in the latter part, as he says: "The villainy you teach me I will execute, and it shall go hard, but I will better the instruction."

There are many ways of studying character. Some years ago, when "Caste" was first produced in this country, I was called upon to play the part of *Eccles*. I had never seen the play, and I was wondering what I should do with the character. I sat in my little studio painting; an artist had agreed to call to go out sketching with me. I was waiting for him, when the girl came in and announced that a gentleman was waiting below who desired to see me. I said to show him up, and presently I heard an unsteady step on the stairs, and a knock came at the door, and I said, "Come in." There stood before me a gray-haired man with a pair of old blue soldier pantaloons, a dirty Marseilles vest, a collarless shirt, a black necktie and a cap; and as he came in he said in a husky voice, marking almost every sentence with a gin cough: "This is a real case of charity; you are Mr. Mackay, are you not?" [*Cough.*] I said: "Yes; what do you want?" "Well," he said, "I have been unfortunate; I have been travelling for some time, and lost everything, [*cough*] and I was told, sir, if I called on you I might obtain assistance [*cough*]. I assure you, sir, I am a gentleman, [*cough*] and this is a real case of charity. I assure you, sir, I am a gentleman, [*cough*] a real gentleman." [*Cough.*] I saw it was an opportunity for study. I let him talk some time, and then I said: "How can I assist you?" "Hany-think you choose to give, sir; I assure you it is a real case of charity. [*Cough.*] You wonder, sir, why I stand before you in this condition; I was a young strong fellow, but I have travelled, but I am a gentleman, sir, a gentleman. [*Cough.*] It is the same old story, sir, 'shells of ocean,' sir, 'shells of ocean.'" [*Cough.*]

I gave him fifty cents and he departed. I made use of the experience the following week for the presentation of *Eccles*. That is one way to study.

On another occasion I was cast for the part of a villainous Scotchman in "Eileen Oge." I didn't know what to do with the part, and I chanced to be away out in the south part of Boston, I think it is, and I saw a dog out on a vacant lot; his back was broken. When I approached he was full of that vanishing stress

expressive of determination that I should not come near him, Although he could only move the upper part of his body, I thought it was a very good expression of determination, and I sat down near by and observed the dog. The man that I had to play had been shot and had gone to the hospital for six weeks, and when he returned he had to go to the man who employed him, for he was secondary villain in the matter. The result of my study of the dog was shown in the last scene between the two villains of the drama. I followed out the method, the obstinate determination of the bulldog, and it was thought to be very effective in that case.

The successful actor doesn't have such an idle life, if you please; nor is he born, nor can he depend wholly upon feeling, but he must first know his grammar and his rhetoric, in order that he may properly interpret his author; and then he must know the proper method of expressing the emotions which the author has intended to portray. Where some of you would say "passion," I say "emotion." He must find what emotions are to be represented, and then he must go to nature to see how those emotions move in nature; he must revivify the words of the author by bringing in his knowledge of nature. [*Looking at his watch.*]

Mr. President, I did not know until now how much of your time I had been occupying. I think you should have called me down some time ago.



MARC ANTONY'S FUNERAL ORATION AS A STUDY IN TACT.

BY S. H. CLARK.

IN approaching critically any work of art, a poem, a painting, a statue, a building, it is of the first importance that the critic should view it from the right standpoint. A work of art has a unity which binds it together. It has a purpose, a meaning; and all criticism that does not recognize this must be futile. Let me not be understood as saying that the artist consciously intends to imply in every detail all that the critic finds in the work. Often it is a mark of genius that its most startling effects are produced unconsciously. Yet these effects are present, and contribute their share to a complete artistic product. Every detail must bear its proper relation to every other detail, and to the whole; and it is my purpose to-day to examine critically, and I might add inductively, the oration of *Antony*, with a view of testing it according to this canon. I believe a similar process should be adopted with every selection we teach; for it is useless to attempt to interpret an author before an audience unless we understand his intention. Once discover this, and every detail will be seen and portrayed in its proper relation. Miss it, and no amount of art in the rendition of details can compensate for the failure to perceive the unity.

There are many pupils who read a pathetic passage with an expressiveness that brings tears to the eyes; who portray love, anger and hate with a naturalness not to be surpassed. And yet when these emotions are dragged in for no other purpose than to show the reader's ability, then, no matter how well expressed, they become ridiculous. A simple illustration will show my meaning.

In Eugene Field's pathetic ballad, "Little Boy Blue," the central idea is that of a parent who comes upon some toys, once the property of a child, now dead. After sadly recalling the time when the toys were new, there recur to him the child's last words—

" 'Now, don't you go till I come,' he said,
 'And don't you make any noise;'
 So toddling off to his trundle-bed
 He dreamt of the pretty toys."

There are those who imitate most closely the voice of the child in the first two lines, and do it well; but can you not see that a father, under such circumstances, would not, if he could, make any attempt to reproduce the voice-quality? His tones would show the spirit of the child blended with the sorrow that the picture engenders. The more clearly he recalled the actual voice and manner, the more keenly would he feel the loss, and the more surely would a sense of that loss beget an emotion the very opposite of that happy one which animated the child, and which the reader erroneously represents. Therefore, I say, the more perfect the art that here reproduces the child-voice and manner, the more ridiculous it becomes. "In art no detail liveth for itself."

Again, you are all acquainted with "Lasca," by Desprez. Often as this selection is read, I have never yet recognized that pathetic strain running throughout, which is to me the key-note to the character of the speaker; that ever-present strain, now clear and unmistakable, now almost lost amid a more pronounced harmony. As I conceive it, the speaker is a well-bred man, who has passed the idle moments of a rancher's life in the company of this wild, passionate girl. At the time he has no perception of the real nature of his feelings toward *Lasca*. With him it is "L'amour fait passer le temps." She sacrifices her life to save his; and, the reason being perhaps unknown to himself, his wild life loses its charm, and he returns to society. It, too, has lost its charm; and he wanders aimlessly, listlessly, from drawing-room to drawing-room, in the vain hope of reviving the interest that social life once had for him. I am convinced that the author intends to portray a character that is suffering under the weight of a great heart-sorrow, of whose true nature he is in no

wise aware. At last, to some bosom friend, he is constrained to tell the story of his life in Texas, with *Lasca*. He describes her form, her features, her love for him, her fits of jealousy followed by repentance; then her noble sacrifice by which she lost her life. As he finishes the recital, it bursts upon him that he loves her, had loved her all the while, and he concludes with the heart-breaking query—

"I wonder why I do not care
For the things that *are* like the things that *were*!
Does half my heart lie buried there in Texas,
Down by the Rio Grande?"

To me it appears that while the man's thoughts may often have reverted to *Lasca*, he had never known that his love for her was so deep; and the narration of the story of her death, reveals him to himself for the first time. The lines quoted show this conclusively. The loss that he has suffered colors all his subsequent life, and his very tones betray unconsciously the depth of his sorrow. This, then, is the unity which must be preserved throughout. The speaker's restless longing, depicted in the opening lines of the poem, and the dissatisfaction with his surroundings are not, as he imagines them to be, the result of separation from Texas life, but of a void in his existence which only *Lasca* can fill. To portray him properly and adequately the reader must never forget this longing and the ever-present knowledge that *Lasca* is dead—*Lasca* is dead.

And do you know that there are those who try to show their acumen by improving on the author? They show their utter lack of appreciation of the beautifully pathetic suggestiveness of the lines by changing them thus—

"Do you wonder why I do not care
For the things that *are* like the things that *were*,
When half my heart lies buried there in Texas,
Down by the Rio Grande?"

Of course, this changes the meaning of the whole selection. I suppose these "improvers" think they are doing the author a good turn, just as Dryden did when he brought Shakespeare "up to date."

Is it not too bad that because people cannot find a meaning in certain lines they must perforce proceed to amend the passages

according to their own ideas of what they should be? Such emendation is vandalism, and evidence unmistakable of utter inability to appreciate the delicacy of literary art. And, nevertheless, these misconceptions are of daily occurrence, as you well know. Such is the work that brings our art into disrepute and gives opportunity for the wits and paragraphers to get off their jokes at our expense. Small wonder that some of us shudder at the term "elocutionists," and that we are termed "yellocutionists."

I speak plainly on this subject, because I feel that this is a matter too serious to pass over lightly. We must rescue the profession from out of the hands of the Philistines, and to do so we must make our reading so immeasurably superior to theirs, I mean intellectually superior, that their occupation will be gone. We will keep the term elocutionists for ourselves; let them seek a new one.

To resume. My purpose in choosing a subject of which, on first thought, the appropriateness may not be apparent, is this: There are many ways of approaching a subject. The purpose of getting the central idea is one way, and I think the principal one. I make no claim that this is the only method of dealing with the oration. But I trust that I may make my analysis sufficiently suggestive to justify the selection of such a study. Method in literary analysis receives too little attention among us. In the hundreds of works on elocution how much space is devoted to this branch of the art—of all the branches the most important? I repeat, most important; because, while he who understands well does not always read well, yet all the voice and gesture technique in the world, and we need both, will never enable one who does *not* understand, to present his author faithfully. As I proceed you will notice that no attempt is made to analyze the selection in detail, but to examine it only with a view to getting the right standpoint. My desire is to impress upon you the vital necessity of such a procedure with all selections; and if I succeed in this it is of no material difference whether you agree with my particular conclusions or not. The examples before cited show you how safe a guide is the possession of the central idea. There is but one way to read the lines for him who has that guide; there are a dozen for him who has not. We are constantly told "use your imagination," "you must get the leading idea," etc. I select the oration,

then, not because I believe the discovery of *its* central thought is of so much value, but to illustrate a method, believing that one concrete example is often of more value than a whole volume of abstract principles. I doubt not that in certain particulars many conclusions will differ from mine; and, no doubt, rightly. But you will entirely misunderstand my purpose if, in the discussion, you consume any time with the details. It is the method I want you to discuss, not the results. Two great scientists, with the same data and method, may reach different conclusions; but no one can dispute that by scientific process only can we hope to discover truth.

Let us turn for a moment to the characters in this great scene. They are three: *Brutus*, *Antony*, and the mob. You recall the first act of the play, from which we learn how easily that mob has transferred its allegiance from the conquered Pompey to his conqueror Cæsar. From the subsequent action we learn how the victor has retained that allegiance, and how, after his assassination, they clamor for satisfaction. *Brutus*, who alone of all the conspirators was actuated solely by motives of patriotism, mounts the public pulpit, in response to their angry cries, "We will be satisfied: let us be satisfied," and proceeds coldly and logically to lay before them the conspirators' reasons for their action. His arguments are addressed to the reason only, and for the moment produce the desired effect. As he concludes, the various citizens loudly express their approbation thus:

All. Live, Brutus, live! live!

1 Cit. Bring him with triumph home unto his house.

3 Cit. Let him be Cæsar.

4 Cit.

Cæsar's better parts

Shall now be crown'd in Brutus.

Meanwhile, *Marc Antony* appears on the scene with the body of *Cæsar*. Now, what is *Antony's* position? He has promised *Brutus* that he will say nothing against the conspirators, nothing to extenuate the course of *Cæsar*. He hears the approving cries of that angry mob, and knows full well that only by the utmost tact and discretion can he hope to attain his end. His course is beset with rocks and shoals. To guide his craft safely to its haven requires the utmost coolness. He well knows that for the moment the conspiracy is in the ascendant, that the mob is friendly to

Brutus, and strongly antagonistic to *Cæsar* and his friends. For aught he knows there may be spies among them ready to carry reports of anything he may say, straight to the ears of *Brutus*. The difficulties in the way of carrying out his plans are many; the obstacles wellnigh insurmountable. In all he says there is a double purpose. First, to incite the mob to rebellion against the assassins of *Cæsar*, and, second, if he fails in this, so to fashion his remarks that, if reported to the conspirators, he may not be charged with having violated his troth. No easy task, you will agree. Let us see, then, how he performs it.

Slowly and deliberately, with the utmost modesty in his demeanor, he ascends the public chair. His first words are full of humility, and are a public recognition of the sovereignty of *Brutus*.

"For *Brutus*' sake, I am beholding to you."

They are uttered so softly that, amid the cries of the excited mob they are hardly audible, and the fourth citizen exclaims:

"What does he say of *Brutus*?"

3 *Cit.* He says, for *Brutus*' sake,
He finds himself beholding to us all.

He replies:

"'T were best he speak no harm of *Brutus* here."

Others join in:

1 *Cit.* This *Cæsar* was a tyrant.

3 *Cit.* We are blest that Rome is rid of him.

Without seeming to hear these remarks, *Antony* makes an effort to begin, but without avail. At last the second citizen cries,

"Let us hear what *Antony* can say."

All. Peace, ho! let us hear him.

And upon the momentary lull which follows *Antony* launches his first words. Not in the declamatory manner so frequently heard in the rostrum; but quietly, earnestly, as of one who desires in a few words to take advantage of an opportunity that may not present itself again. He desires to assure the mob that he has not come to vindicate the actions of *Cæsar*, but merely to pay a humble tribute to the memory of a dear friend. The words have the desired effect. The commotion subsides, and more deliberately the orator proceeds.

I need not dwell at length upon the next twenty-five or thirty lines. *Antony* loses no opportunity of showing his regard for *Brutus*, calling him the "honorable Brutus," and the "honorable man." Whatever be the real nature of his sentiment in uttering these words, there is no doubt that to the mob they convey not the slightest trace of irony or ridicule. He makes his strongest point with them at the outset by agreeing with their estimate of *Brutus*. To have done otherwise, would have defeated his purpose at the very beginning. His first statement is most suggestive, and is the *leit motif* which so frequently crops out through the oration. I mean his endeavor to excite in them a feeling of pity for the dead hero. He must do that before he can hope to overcome the effect of *Brutus's* speech. Seeming to acknowledge that *Cæsar* was ambitious, he frankly calls their attention to the awful retribution that followed.

"The noble Brutus
Hath told you Cæsar was ambitious;
If it were so, it was a grievous fault,
And grievously hath Cæsar answered it."

He then proceeds to show them certain attributes of *Cæsar*,—attributes which, at one time, had so endeared him to the populace. His valor, followed by his glorious military victories, the coffers filled with gold taken from the enemy and the long line of captives that followed in his train; the tenderness of his heart, his love for the common people. But after each of these statements you note how careful he is to pay his meed of tribute to *Brutus* and his friends. All these statements are made without comment; and although they contradict flatly the statements of *Brutus*, he adds,

"I speak not to disprove what Brutus spoke,
But here I am to speak what I do know;"

and these words were really intended for the ears of *Brutus*.

He has said enough to give the populace food for reflection; now he will see if his words have been of any avail. Appealing to their former love for the dead hero, he appears to be overcome with tears, and he turns his back upon them.

"My heart is in the coffin there with Cæsar,
And I must pause till it come back to me."

Although his head is bent low, and he appears entirely oblivious

to his surroundings, we can rest assured that his ear is on the alert to catch the slightest suggestion that would give him the cue how to proceed. He has not long to wait. Already the seed of dissension has begun to sprout, and the first citizen exclaims:

"Methinks there is much reason in his saying."

2 *Cit.* If thou consider rightly of the matter,
Cæsar has had great wrong.

3 *Cit.* Has he, masters?
I fear there will a worse come in his place.

4 *Cit.* Mark'd ye his words? He would not take the crown;
Therefore 't is certain he was not ambitious.

1 *Cit.* If it be found so, some one will dear abide it.

3 *Cit.* There's not a nobler man in Rome than Antony.

Already they begin to waver, and *Antony* resumes. He has his cue. Again paying his tribute to *Brutus* and *Cassius*, he shows the mob the will of *Cæsar*. But, not yet fully assured of the outcome of his remarks, he artfully replaces it within the folds of his toga, and tells them that he does not mean to read it, which if he should do

"They would go and kiss dead Cæsar's wounds,
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue."

This shrewd procedure, which *Antony*, with his knowledge of the world and men, knew would inflame them, has more than the desired effect. He has compelled them to demand of him the reading of the will. His double purpose is again evident. How spontaneously and unconsciously the

"'T is good you know not that you are his heirs,"
falls from his lips! He will excite them to madness by pretending to desire to keep from them the knowledge which they crave; and, on the other hand, he has proof conclusive to present to the conspiracy that he told the mob that he must not, would not, read the will, but that they finally compelled him to do so.

Many times they interrupt his remarks and each time more angrily, more impetuously, demand the will, until finally he ventures a criticism of the action of the conspirators. He says,

"I have o'ershot myself, to tell you of it.
I fear I have wronged the honorable men
Whose daggers have stabbed Cæsar; I do fear it."

There is no denying the fact that he is throwing out a challenge in these words. If they accept it, he has left a way of escape open in his, "I do fear it." The sarcasm in the "honorable men" comes first, not from *Antony*, but from the fourth citizen. He who but a few minutes before had threatened—

"T were best he speak no harm of Brutus here,"

now says,

"They were traitors! Honorable men!"

The second citizen follows with,

"They were villains, murderers! The will! Read the will!"

Then *Antony* remarks,

"You will compel me, then, to read the will?"

And, with the utmost humility, a tribute which seldom fails in its effect upon the lower orders, the noble statesman and general continues:

"Shall I descend? And will you give me leave?"

Naturally the leave is accorded, and a ring is formed about the corpse, and *Antony* descending from the pulpit, takes his place before the bier of *Cæsar*.

Now we note another masterstroke. The body of *Cæsar* lies extended before their eyes in the very garment in which he met his death. *Antony*, overflowing with emotion, calls their attention to the first time ever *Cæsar* put it on. The occasion was a summer's evening after he had overcome Rome's inveterate enemy, the Nervii. Two points here are worthy of attention: The contrast between the quiet summer evening, after the day of bloody but victorious battle, and the present circumstance; and, second, appeal to their patriotism, when he recalls for them that glorious victory. Then, in most dramatic fashion he picks out the murderous rents in the garment, describing each. He says:

"Look! in this place ran Cassius' dagger through;"

and with their imagination all aglow, he, as if carried away by the irrepressible conflict within him, pours forth his soul, showing that *Cæsar's* death was more the result of the base ingratitude of his nearest friend than of the blows of the conspirators' daggers. There is no longer any attempt at concealment. His whole manner is that of one who has not premeditated his words, but who

seems to be carried on by the impetuosity of his feelings. Ending, he bluntly flings forth defiance in the words:

"Then I, and you, and all of us fell down.

Whilst bloody treason flourish'd over us."

And again tearing aside the vesture that hides the face of *Cæsar*, exclaims:

"Look you here,

Here is himself, marr'd, as you see, with traitors."

Throughout his remarks, *Antony* has used the utmost care in no wise to separate himself from the mob. It is always us, and you and I; and instead of appearing as a special pleader, he seems to be defending the cause of the people. And that mob which, ten minutes before, had turned a deaf ear to his words, and with noisy clamoring for *Brutus* to become their leader were pouring forth their wrath upon the head of the defenseless *Cæsar*, are now pouring forth tears of pity upon his cold and rigid form. At last the second citizen sounds a new note. *Antony* has won their ear, and is now again waiting to see what course were best to pursue. The second citizen intimates it:

"We will be reveng'd!"

And the mob driven almost frantic take up the cry:

"Revenge! About! Seek! Burn! Fire! Kill!

Slay! Let not a traitor live!"

The average orator might have stopped here and left the mob to its own resources. But *Antony* knew too well that the flame kindled by his pitiful narration was more than likely to die out unless additional fuel were added, sufficient to kindle a blaze that could not be extinguished until it had consumed the entire structure that the conspirators had reared. Showing them the will has given him the opportunity of continuing his discourse. But he has shrewdly turned aside, and reserved the actual reading of it for the final stroke. As the mob rush forth he calls them back, knowing that the temporary restraint will react in his favor at the proper time. To make assurance doubly sure he again pretends to disclaim all intention to inciting them to mutiny. Pretending to endeavor to extinguish the blaze, in reality he adds more combustible matter. With the subtlest of irony he disclaims for himself all powers of the orator, which powers he attributes in a high degree to *Brutus*, and then fans the flame with—

“but, were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise in mutiny.”

This is the cue, which the mob eagerly accepts.

All. We'll mutiny.

1 Cit. We'll burn the house of Brutus.

3 Cit. Away, then! come, seek the conspirators.

Seeing that they are ripe for action *Antony* plays his trump card. Thus far they have been actuated solely by pity; now he will give them a *personal* incentive to avenge their hero's death. Again he calls them back to read the will. They can hardly wait. They are as eager to pounce upon their prey as are the famished lions of their amphitheatre; and when the will reveals that *Cæsar* was their truest friend, as modern history proves him to have been, the dam gives way and the mighty pent-up waters of their emotions rush forth, an irresistible stream which nothing can withstand.

1 Cit. Come, away, away!

We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

2 Cit. Go fetch fire.

3 Cit. Pluck down branches.

4 Cit. Pluck down forms, windows, anything.

So, howling, shrieking, yelling, mad with a sense of their own burning wrongs, they rush forth to avenge their leader's death.

As we look back over the ground with the light furnished by our study, we are astonished after all at the tremendous result produced by such slight means. As *Antony* says, “he has told them only that which they themselves did know,” but his power has been shown in the manner and time of introducing that knowledge. His speech has had none of the cut-and-dried appearance of *Brutus's*. We see plainly that he has had an objective point, but he has shrewdly allowed the mob to lead him, instead of appearing to lead them. Ever on the alert, he has taken advantage of every favorable opening. Never has he lost sight of his two great objects, until they have merged into one.

When that frenzied crowd rush from the Forum, bearing with them the body of *Cæsar*, *Antony* knows that *Brutus* and *Cassius*

are powerless to arraign him. His purpose is accomplished. Alone, there is no more need for dissimulation. Aglow with a sense of victory, and gloating already over the vengeance within his grasp, he launches forth his final words:

"Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!"

DISCUSSION.

[In the absence of Mr. Holt, his paper was read by Mr. George R. Phillips.]

MR. WALTER V. HOLT: The controlling *motive* in the speech of *Marc Antony* over the dead body of *Cæsar*, has been so ably analyzed by Mr. Clark that it must be recognized by those who have heard him. But, may not a consideration of the *mental* condition which inspired the speech, throw more light on the subject? It seems to me we find that mental condition revealed in the scene which immediately precedes that of the famous oration over the dead body of *Cæsar*,—the latter part of Scene 1, Act III.

Friendship was one of the strongest feelings of the ancient world. *Antony* really loved *Cæsar*. The murder of this friend so deeply loved, so highly revered, awoke in him the settled purpose of revenge. How? The conspirators were apparently triumphant. But *Antony* had not yet blunted his keen intellect by his unreasoning passion for *Cleopatra*. Subtly joined hands with sincerity. The servant who brings the seeming-humble request to *Brutus*, brings also the key-note of *Antony's* plan,—apparent agreement, real opposition!

"If Brutus will vouchsafe that Antony
May safely come to him, and be resolved
How *Cæsar* hath deserved to lie in death,
Marc Antony shall not love *Cæsar* dead
So well as Brutus living."

Not for a moment has *Antony's* friendship wavered, but he must seem to yield, without committing himself, for he must reach the ears of the populace.

Brutus falls into the trap.

"Tell him, so please him come unto this place,
He shall be satisfied; and, by my honor,
Depart untouched."

Antony comes, already planning for the funeral speech: but his self-control is not yet a match for his grief. The dead body of *Cæsar* wrings from him the cry: "O mighty *Cæsar*, dost thou lie so low!"

Rising, confronting the conspirators, he utters his loyalty to *Cæsar*, asking for death, closing with the same undercurrent of irony which later finds definite expression in "honorable men"—for he calls them

"The choice and master spirits of this age."

His former friendship, his thirst for revenge, make him wily. In *Cæsar's* blood he pledges himself to be their friend if they will give him reasons "Why, and wherein *Cæsar* was dangerous." Only once more does his heart overcome his self-control. The key of his unflinching self-control with the mob, his relentless vengeance on the conspirators is found, I think, in the lines beginning "That I did love thee, *Cæsar*, it is true," and ending with the angry interruption of *Cassius*. For *Cassius*, better versed than *Brutus* in men's natures, scents the hidden danger. Notice the haughty, yet still humble excuse of *Antony*:

"Pardon me, Caius *Cassius*,
The enemies of *Cæsar* shall say this:
Then, in a friend, it is cold modesty."

Notice, also, the consummate skill with which he gives them to understand that he is friends with all, if only he may know the reasons for their deed. When *Brutus* answers,—

"Our reasons are so full of good regard
That were you, *Antony*, the son of *Cæsar*,
You should be satisfied,"

He replies, "That's all I seek," and asks permission to

"Produce his body in the market-place,
And in the pulpit, as becomes a friend,
Speak in the order of his funeral."

Brutus grants it, against *Cassius's* judgment.

The market-place, the populace, *Marc Antony* has won, for he understands the ebb and flow of popular opinion, knows the contents of *Cæsar's* will, and realizes that he can outwit the conspirators.

Left alone with the dead body of his friend—"the ruins of the noblest man that ever lived in the tide of times," he vents his hatred for "these butchers," and prophesies the "domestic fury and fierce civil strife that shall cumber all the parts of Italy."

The inspiration which flashed into his mind when he knew of the murder, has found shape; the populace can be blown about at his will to work his revenge, if only he can govern himself, and beguile them, and Mr. Clark has drawn your attention to the manner in which the inspiration is wrought out.

MR. GEORGE W. HOSS: I think we shall all agree in the soundness and acuteness of that analysis; and we shall all agree, too, as to the difficulty of it when we attempt it. We all feel, also, the difficulty of finding a method. In my humble work I have tried two methods: First, generalization; afterward, take it inductively.

The finished artist is shown in nothing more than in his handling of details. Generalities do not affect us as persons. We read quietly of a building carrying down twenty persons; we read of a great battle with the loss of thousands of lives; we do not realize it. But begin to narrow it down until you get to the mother bending over her little baby trying to lift it out of the wreck, and we hear the child saying "Oh, mother, mother," and, following out the train of thought, the heart melts and overflows in tears. The death of the whole forty does not affect us as does the death of that one little child. Now, *Antony* says: Bring the body of *Cæsar*—that is one step in the detail. Here is the mantle; you all remember when he first did put it on;

"T was on a summer's evening, in his tent,
That day he overcame the Nervii."

He shows the spot where *Cassius's* dagger went; he shows the rent made by *Cæsar*; he gives the details of *Brutus* stabbing; all carefully detailed. Those details alone would have moved that throng of Romans, as no broad generalization would.

What, then, shall be our rule? Let us go back as we have so often gone back to our great master, Shakespeare: "Let your discretion be your teacher."

MR. VINTON: I fully agree with the first speaker in his beautiful paper; and with the second paper also. If you wish to

accomplish anything, it is often a poor way to go directly at it. Don't be honest about it. Don't tell the truth. If you do you will get into trouble. Seem like an innocent flower, but be the serpent under it.

Iago was successful by this means in destroying the confidence of *Othello*. Diplomatic dealing will often accomplish more than straightforward honest dealing and genuineness. Be careful what you say if you want to succeed.

Now referring to this matter of understanding what the author intended, I wish to say that I have never heard Tennyson's "Charge of the Light Brigade" properly recited, to my way of thinking.

[Mr. Vinton here gave illustrations of the different ways in which he had heard the poem recited, and the way in which he thought it should be recited.]

Now how did all England feel when they heard that six hundred of the best boys of the nation had been sacrificed by a stupid blunder. How did Tennyson feel? All England was horrified; Tennyson was horrified; he sat down at his desk and wrote his famous poem. Did he feel like shouting "Half a league! half a league!" No, his heart was full of sorrow and woe. I hope I may never again hear the "Charge of the Light Brigade" shouted.

MR. W. B. CHAMBERLAIN: I wish in one word to express my unqualified admiration for both of these papers, and to say that although I have taught "Julius Cæsar" and made a specialty of *Antony's* oration, for perhaps a dozen years, I have received to-day a fresh impulse, a new view of it, illustrating one other great principle, namely, that we need to dig the old wells deeper. We find in these great masters inexhaustible resources for study and inspiration, if only we can get the deeper comprehension of them; and I think we owe a debt of gratitude to those who bring before us such thoughtful presentations of the great masterpieces of our literature.

One other thing I wish to say, in regard to Mr. Clark's paper. It is the stress he lays upon the method of studying the author, rather than any particular judgment which he may have arrived at in some particular speech or scene. It is the principle of interpretation, rather than any particular view, which he would impress upon us, and it seems to me a most valuable thought. It

is of very little moment whether we agree with him, or agree with one another, as to how a particular line should be rendered, if we agree on the great principle of adopting a rational, scientific, artistic method of interpretation.

MISS JULIA P. LEAVENS: My Methodist blood comes out, and I must say, Amen! and Amen! to every word the last speaker has uttered; I agree with him so fully. I wish to speak of three things which suggested themselves to me while hearing Mr. Clark's paper; the three levers that *Antony* had to work with. First: sincerity. His love for Cæsar. Second: his knowing something; "I say to you what I do know." It seems to me that then he took his firm hold upon the populace. If we can come before an audience and say something that we actually know, we get their attention at once. And third: He took advantage of the ignorance of the populace in his constant reference to the conspirators as honorable men. He knew they would not see the irony in what he was saying, and at the same time he could tell the conspirators truly that he had said nothing against them, for had he not told the people that they were "all honorable men?"

He had, then, first, sincerity; second, knowledge as to what he was going to talk about; and, third, knowledge of his audience.

MR. S. H. CLARK: I merely wish to say in regard to the most kindly criticism of Mr. Holt that he merely accentuated what I had said. He has gone a step further back in the analysis, and, of course, the broader and deeper the analysis the better and more intelligent should be our interpretation.

MR. R. I. FULTON: I wish to call attention to one point not touched in Mr. Clark's admirable paper, namely, that in the words of *Marc Antony* Shakespeare has given us a perfect classification of the requisites of an orator. Those three requisites correspond exactly to the three natures of man, the mental, the emotive, and the vital; and to the accepted divisions, truth, personality, and art in oratory. He says:

"For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood."

If you will take that one sentence, which is Shakespeare's definition of oratory, analyze it by the triune test, and associate with

its divisions the vocal and actional elements used to express them correctly, you will have a lecture on oratory that any college faculty will be glad to receive. I suggest this that you may think it over.

MR. MOSES TRUE BROWN: Some one has said that the two great orations of the world are the speech of "Paul before Agrippa," and this speech of *Marc Antony's*. I think that is a just estimate and that they are classics. I think with Professor Fulton that *Marc Antony's* oration is one of the finest illustrations of the three natures of man that could be found. Note the vital stroke, the life stroke—I like to call it life rather than vital. The mental is held by the orator pointing to the dagger thrust of the conspirators, thus striking, as Dr. Rush would say, the highest point in the consciousness and thence running down to the depths of the deepest emotional utterance.

One point I wish to make right here. In all oratory it seems to me the emotional should lead. This differentiates it from essay writing; it differentiates it from legal proceedings. The best definition of oratory in its public aspect is emotion declaring itself. And here let me define emotion. I think the definition by Delsarte should be adopted by every teacher, with the exception of one item. Emotion simply means life or sensation displayed through the intellect.



THE ESSENTIAL ELEMENTS OF PROFESSIONAL SUCCESS.

BY HENRY M. SOPER.

IT is estimated that about three per cent. of those who enter any business or profession are truly successful therein; the other ninety-seven per cent. being either total or partial failures. Still the mad scramble for success goes on with ever-increasing intensity; the wheels of life revolve with ever-accelerating speed; the nervous strain and friction eat away all too quickly the life forces, and the "silver cord snaps asunder," and men and women, with the coveted success yet unachieved, go down under the "flood of years," while yet in life's prime, victims to their overmastering ambition for success in their chosen art or business. In no other profession is the struggle for recognized position more desperate than in ours; and, sad to confess, no other profession furnishes a larger proportion of failures than ours. From ocean to ocean, from lake to gulf, the number of stranded readers and teachers of elocution is legion, and still their ranks grow! From every side comes the cry "How can I succeed?" "Oh, my kingdom for a horse that will win this race. Tell me what are the essentials to success in elocution?"

It is hoped that none have been deluded by the subject of this paper into thinking that this mighty question would be fully answered here to-day, and a panacea furnished for all the professional ills which flesh is heir to. The subject is a large one, many sided. The answer given as to what are the essential elements of success in elocution as an art, a profession, depends entirely upon our individual ideas as to what true success is. The question "What is success?" is not unlike that other question which comes down to us through the centuries: "What is truth?"

The answer formulated to either query will depend much upon the standard, intellectual and moral, of him who answers. For the sake of brevity, however, let us suppose that we are all agreed that by success in elocution is meant the attainment of an honorable position among our co-workers, and in the eyes of the world, and the winning of a fair degree of financial standing by means of our profession. Accepting this definition as a basis, we proceed to discuss the problem of achieving such success.

It is only possible within our limits to name a few of these essentials, and the answers are presented not in the spirit of one who has gained all to be desired and rides successfully upon the crest of the wave success, but by one who, having learned some lessons in the severe school of experience, having suffered many defeats and won a few victories, would offer these few hardly-won trophies of his labors for what they may be worth.

First, do not enter upon this profession hoping for success, unless you feel for the art an overmastering love. Elocution does not differ from other forms of art in being "A jealous mistress who will brook no rival." Love the art better than you love anything else in this world, except your life, or your wife, or husband, as the case may be. Not that we would be understood to suggest that single-blessedness is an essential element to success in our art; be it far from a happy Benedict to even name so traitorous a thought; but, leaving the marriage relation aside, we insist that an all-absorbing love for elocution is an essential to success therein. However, let not desire be mistaken for ability. The existence of the one does not of necessity imply the other. Ponder well the inscription over the Temple of Delphi, "Know thyself." Try to divest yourself of all egotism while you seek to know what natural qualifications for this work are yours, what is there in physique, mind and soul that fit you for it. Have you naturally the essential elements of good voice and natural grace of action? If not, are you willing to undergo the discipline and training necessary to overcome any and all of these defects? Are you willing to renounce all the gaieties of life, resist all the allurements of society, bury yourself in the work till the deeper mysteries of the art yield up their secrets to your unwearied search? If you would not gladly make such sacrifices to win such results, you are unworthy of success. The greatest source of failure in our

profession is to be found in the lack of proper preparation. Ten weeks' or even ten days' course of training is often considered ample, and with no other stock in trade than this meagre drill and an overweening vanity, many an aspirant for elocutionary success has sallied forth to enlighten the world as a teacher of expression. Small wonder that through such would-be elocutionists our noble art has often been brought into disrepute, and in the earlier days was looked upon by scholarly men and women as undeserving of attention. But the time for that sort of thing has gone by, and year by year the standard of excellence in our work is advancing, keeping pace with the advancement of other lines of intellectual endeavor. Be assured, then, that thorough preparation, Spartan-like devotion to a high ideal of culture in the art, is not lower down than second upon the list of essentials of success.

Beware of narrowness in your chosen work. Be not so wedded to any one system as to be blinded to any and every good thing that may be found outside of such limits. Be broad enough not to denounce your fellows for using the term "swell," instead of "median stress," nor scorn both these terms and those who use them, because they do not discard them for the term "moral tone." "A rose by any other name would smell as sweet." Why be so narrow as to discard any good thing because it is labeled "Delsarte;" or, on the other hand, why ignore everything that does not bear the "Delsarte" trade-mark? Why try to ignore the fact that a Delsarte gesture of affirmation and an English prone gesture may, under proper conditions, be but one and the same thing? In short, be broad enough to generalize from all systems and isms, gathering the good out of each, till the world shall be taught that our different schools are not contradictory as regards essentials, but that each and all hold to a common standard of truth. We would insist upon this breadth of culture and practice, and a sort of wise eclecticism, as being an essential element of success. Our study should first begin in the great book of nature, and from this book we should be able to trace its relationship between this and all other books. We must remember that all books treating upon the art of expression are but the recorded facts found in this original book, nature. It is essential that every true student of our art should be able to so analyze the

contents of any and every book or treatise and trace all its principles back to their true origin, nature, that he may discover all discords or discrepancies, if any, that exist between these works of man and the only source of truth, nature.

We do not believe that the much-discussed title of professor is an essential element of success in our work. Plain Mr. or Miss is sufficient, but if the title professor is used at all, we confess that we do not share the views of those who claim that this title belongs of right only to those who hold the chair of elocution in our colleges. That every person who has had ten lessons in elocution and can recite the "Charge of the Light Brigade," should forthwith dub himself "Professor," is a piece of the worst sort of charlatanism. There should be, of course, a fitting basis for the bestowal and use of this title, a legal standard, if need be; but with all due respect to the able teachers who truly dignify our art, and their title of professor in many of our colleges, we contend that from a purely business standpoint it is an injustice to give the title indiscriminately to all teachers, in all colleges, denying the right of its use to qualified teachers who, perchance, have refused good college positions and built up a work that, on its own merits, has stood the test of years.

To further illustrate our points, suppose Mr. Smith has taken a three months' course preparatory to his work of teaching elocution for a few hours each week in some small college; taking that position he is forthwith called Professor Smith. In the same city with him may be a Mr. Jones who has given years of study to this art, is eminently successful, and yet, because he is not in a college, he must be known as *Mr.* Jones. Then suppose Miss Brown, who is a stranger to both and living a thousand miles distant, sees, side by side, a prospectus of Professor Smith, also one of Mr. Jones; other things being equal, which teacher would she choose? Would she not prefer to write her friends at home that she is studying with Professor Smith instead of plain Mr. Jones? While we would disclaim the silly belief that the title of professor is an essential element of success, while we admit that this title has been much abused, and ludicrously assumed by bootblacks and venders of various patent medicines, we do contend that this term should not be confined to colleges, and we take this ground purely on business principles, since we may

safely claim to have passed the day when personal vanity could have been tickled by this title of professor.

We do not hold that degrees, such as B. E., B. O., etc., are essentials to professional success, yet we do believe if a rigid standard of requirement be adopted, there is no more objection to such degrees as trade-marks in our profession than there is in degrees of M. D. or D. D. S. to distinguish those in the medical and dental professions. We see no reason why schools of oratory may not be brought to such a grade of excellence, that these degrees will stand for as much as the others just mentioned. We believe that such honors should be given only in cases where pupils have won the highest grade of scholarship and shown more than ordinary ability as teachers or readers. We do not think it necessary for a State legislature to pass upon the merits or demerits of each individual school in this regard; for if so, then the successful elocutionist must needs turn politician to help his or her particular school in such issue, and then the winner would not necessarily be the best school, but the best politician, and we humbly plead that our profession keep out of politics.

Other things being equal, we believe that a certain amount of wholesome legitimate advertising is an essential element to the best success. (Let us here remark that we are not incited to this statement by any publisher of any paper, magazine, or other advertising medium, and get no commission on the results that may follow.) We do not believe it should be considered any more unprofessional for the individual elocutionist to advertise than for any regular school of oratory or literary school. But it is essential that such advertising should be done within the limits of good taste and we most emphatically denounce and deplore the quack-medicine, Barnum-circus style of language that is often seen in the cards and circulars of the profession.

Another essential element of success is professional courtesy. Remember to do unto others as you would they should do unto you; cast no reflection upon your co-laborers, in order to advance your personal ends; for a righteous retribution is sure to follow sooner or later, and with what measure ye mete it shall be measured to you again, and with interest. If you can say nothing good of your neighbor, say nothing, nor do not use any doubtful circumflex and curl of the lip that speak louder than

words. If Dame Fortune has favored you with a college education, don't pose before your less fortunate brethren as a great "I Am," because, forsooth, you have the capitals A.M. after your name. We earnestly urge a college education as a part of the broad culture before mentioned; but remember that this wide world o'er "a man's a man for a' that." If he has been able to obtain a broad culture outside of college walls; and if, in spite of his humble birth and limited advantages for early education and culture, he has secured these later in life and developed an ability in the profession equal or possibly superior to some of his more fortunate fellows, despise him not, if he have the "guinea's stamp."

Forbid that in this nineteenth century of advanced civilization, in this land of boasted liberty and human equality, any member of our profession should stop to ask of their brother or sister in the art, how much is he or she worth, what is the cut of his coat, or the texture and fit of her wardrobe, or in what set do they move, before venturing to recognize them. By this we do not wish to ignore the importance of good personal appearance; on the contrary, we believe that personal appearance is one of the essentials to professional success. This much we owe to our fellow-beings, and we can point to many a failure because this matter has been disregarded.

Financial and executive ability are eminently essential to the success of all those who are not on a fixed salary. Every teacher and every school must have a competent, practical "ways and means committee," even if the committee should be limited to one member, or failure must follow. Solomon said, "Get wisdom," but we would add to this, "Get money." We should not, however, enter the profession for mere pay. Such a motive would sap the vital springs of eloquence, dwarf the soul, and bring ultimate failure.

In your personal intercourse, it is essential that you be not a weak sycophant, nor should you be pompous over real or imaginary personal greatness. Let not your manner say: "I am the elocutionist, when I open my mouth let no dog bark." True greatness is marked by unassuming simplicity. Much that we have said will apply to the public reader, as well as to the teacher. The reader should not depend upon fine wardrobe, nor overdone

smirk and smile for success. The topic of personality as well as the psychological philosophy have been so ably handled by our predecessors that we will merely mention them here as being two of the greatest essentials of success to the public reader.

The first, the last greatest essential element for the teacher or reader is character. A sound mind in a sound body are the essential conditions for the highest development of true character. It is hardly necessary to more than refer to the generally accepted principles of health and hygiene that must be observed to insure these conditions. It is generally admitted that tobacco, opiates, alcoholic drinks of any kind have a direct tendency to deteriorate the best conditions of mind, body and soul; let us shun them as deadly foes. Let not even the conventionalities of society ever dissuade us from this position.

Aside from the clergy, the elocutionist of to-day has the greatest field for the elevation of the race. It is essential that we be eminently honest in every sense of the word; be honest with ourselves and with the world. It has been a by-word and a reproach to our profession that so many elocutionists are financially irresponsible, that they often obtain tuition money and leave the place, forgetting to leave their address or to pay their bills. Is there any excuse for this? You may ask, "What shall I do if, with best of motives, I begin my professional career a stranger in a large city, unaccustomed to its business methods, and, in consequence, fall behind several hundred dollars in my balance sheet for the year? Must I not needs fly to other fields of labor?" We answer, no; keep your flag flying; learn wisdom by the experience and begin again on the very spot of your defeat, and, if need be, live in a 7x9 room, subsist on 25 cents per day, till you can look the world in the face and say: "I owe no man." Is this practicable, do you ask? We answer, yes; we have seen it illustrated. Fulfil every pledge; let your word be as good as your bond in all the relations of life. The germ principles of eloquence demand this kind of soil to attain their best development. Be honest with yourself and with your pupils. Do not try to teach what you yourself do not understand, for it will be like the school-boy's composition, which began with this sentence "It was very hard and pretty much difficult to communicate to others those ideas whereof we are not possessed of."

Finally, be true to yourself, to your profession and to your God, then even apparent failure will ultimately prove to be success.

DISCUSSION.

MRS. MILDRED A. BOLT: Mr. Soper, in his excellent paper, has defined so clearly and forcibly "The Essential Elements of Professional Success," that he has left but little for me to say. I merely wish to emphasize one or two points.

First: Knowledge, as an element of success. Our art is a broad art, and the teacher of elocution, if he would be truly successful, requires a knowledge of it in all its branches; not a mere smattering, but a deep, true understanding, and above all a thorough literary training. He must also remember that the teacher must ever be the student, for there is always something new to be acquired if he will but search for it. Concerning beginners in the study of our art, I think they should have at least a high school education as a foundation for their work. It seems to me that one of the reasons why the art of elocution has been kept on a low plane, is because we have not been particular enough concerning the educational requirements; consequently, many illiterate artisans have posed as artists, and have thereby lowered the standard of excellence, and made elocution a by-word and laughing-stock.

Love of the art is another important essential of success. There are too few consecrated workers in the elocutionary field; too many who love what the art will bring, not the art itself, who use elocution as a means to an end; teachers, who teach in a half-hearted, slipshod manner, thus degrading their noble calling; readers who think only of display and financial success, and who care nothing for the glory and elevation of their art. These are not true elocutionists, but they are called by the name and so influence those who do not yet know the true from the false, and disgust those who appreciate artistic excellence, causing them to despise the name of elocution. Thus they do infinite harm, bring our grand art into disrepute, and constantly pull down what the earnest workers are striving to uplift.

I think this Association should take this matter into considera-

tion and see that the line is sharply drawn between the real and the shoddy, the artist and the charlatan. Too much cannot be said concerning the standard we as elocutionists need to maintain, if we would raise our art to its proper level. We should place our ideal so high that we must always climb if we would reach it. We must let the world see that there is a breadth, a depth and a height to our art, that will enrich and ennoble the earnest student, and make him better fitted for the warfare of life.

MR. VIRGIL ALONZO PINKLEY: What the gentleman has said on this subject seems to me very sensible. As to the use of the word professor, it seems to me if anyone has the right to use that term it is those who are engaged specially in this work, but, after all, the plain Mr. is probably best in every way. I think it would help us very much in our profession if we should reach a time when we may be entitled to degrees generally recognized as showing our standing in this art.

MR. JOHN P. STEPHEN: It appears to me that day by day there has been one impress for good made. For instance, the other day the general trend of thought was that one should be filled himself with what he wished to communicate, with all that is good, or to follow out the Delsartian idea of the triune nature, the good, the true and the beautiful. To-day it seems to me the drift has been the elevation of the profession. "What can be done," seems to be asked, "to raise our profession to that position which it should long since have occupied?"

There are three points which I wish to touch upon:

First, degrees. I think these B. O.'s and B. S.'s are harmless little things, and should be left alone. To my mind they are not worth much, and should not worry us. I would like, however, to have the conferring of degrees brought within the scope of this Association.

Second, in regard to advertising. I should like to see some distinct plan settled upon by the profession as a whole with regard to advertising, and that there should not be such advertisements as are seen going around from time to time, not only in the journal which more than all others represents this profession, but in the local newspapers.

Third, with regard to professional courtesy. I would like to

speak at length on this, but shall be brief, as much as anything from fear of our worthy president. Now all who have been here have seemed to show a most excellent spirit; and still one will hear occasionally disparaging remarks. We are very apt, too, to say that "such and such a one has his or her good points, but"—and there we leave a bad impression on the person addressed.

Another thing; when visiting elocutionists come to our city to read—and I hope so far as Montreal is concerned that many will come; they will receive a very hearty welcome from the speaker—when such readers come, we should be careful to say nothing derogatory to that reader, either to the public or to our pupils. We do ourselves no good. Let us try to do all we can for one another, and in that way we shall do very much more for the profession.

MISS CORA M. WHEELER: The point to be emphasized in Prof. Soper's paper, it seems to me, is its kindly Christian spirit. I cannot quite agree with the last speaker as to our attitude toward our pupils. I would like to have that point discussed. I have given it very serious consideration. While I think we owe a great deal to professional courtesy, and while before the public we should be loyal and true to our profession, and speak of the good things rather than the poor things, it seems to me that we owe to our pupils a certain amount of honest criticism. When a pupil comes to me, privately, and says: "I have been to hear such a reader, what do you think of him?" what is my duty to that pupil? Is my duty first to a fellow-teacher, or is it first to my pupil? Shall I speak only of his good points? or should I speak of his good points, and then say there are certain tendencies in in that reader which, I think, should be avoided? I wish you to guard against certain things. That is a point I should like to be discussed.

A LADY MEMBER: We have had some stimulating mental food this morning; we have had a high ideal placed before us for our profession; and we have been reminded of the importance of professional courtesy. But if we will hold before us that high ideal we must be honest with our pupils. If they come to us for advice, it is due to them that we should point out those things which, in our estimation, it would be well to avoid.

MR. ROBERT I. FULTON: I wish to speak upon two points. Schools of elocution in their earlier experiences, as well as schools of most every other branch of education, have made mistakes. We are all entitled to the benefit of our mistakes; let us recognize them and correct them. We are now banded together in a strong Association. If we have made mistakes in our advertising, or in granting unwarranted degrees, let us submit those mistakes to the Association for correction and accept its decision as the standard for our future guidance.

The difficulty about the degree of B. O. and O. M., and so on, is this: It has no weight of authority, and is not generally recognized. No dictionary will tell you what B. O. means. Now the question is: Shall we, when sufficiently strong, claim the right to grant degrees to those who have reached a certain fixed standard? To my mind, this must be thought out and fought out, in a large measure, by the professors of elocution and oratory in the various colleges and universities. With the backing of this strong Association, the colleges will soon grant and the standard lexicographers recognize whatever legitimate degrees we may ask.

In regard to personal courtesy, it seems to me that one of the greatest benefits accruing to us from the formation of this Association is this: That, whereas we knew each other before only by reputation, we now know each other personally, and are thus establishing a bond of union between the elocutionists of this country. We are growing together yearly. And the very thing that Mr. Stephens speaks of will be the outgrowth of this Association. We will respect each other and we will be courteous to each other, because of this Association, these conventions and these social gatherings of professional friends from all over the land.

MR. EDWARD P. PERRY: We have to thank the Literary Committee for putting on this program the last paper, "The Essential Elements of Professional Success." *Essential professional* success; not personal success, not success in schools, not success in colleges, but the success of the elocutionary profession throughout the United States.

In regard to degrees, our experiences are by no means unusual ones. It was to some extent the same in the medical profession

years ago. But no one employed a doctor any the more because some two or three men had formed a company and gave the title of M.D. to anyone who paid for it; nor did the letters M.D. thus obtained add to the so-called doctor's professional or personal success. People found out whether the man was a good doctor, and upon that depended his success. And so it will be with elocutionists. I do not think that is so important that it can be truthfully called an essential element of professional success.

What are we to do with visitors? Ladies and gentlemen, there is something good in every reader before the American public, or he would not be there. It will do your pupil no harm to point out the excellences to be found in that visiting reader. There are hundreds of people willing to pick out the faults of an elocutionist to the one who discovers his good points.

MISS ADELAIDE A. POLLARD: It seems to me one of the most important essential elements to the highest professional success is a broad general culture, underlying our special professional culture. We all deplore the fact that our profession is not accorded that place to which we think it is entitled; we all look forward to the time when it will be given its proper place. Yet, in our own cases do we make that broad culture a necessity to success? Is not one of the reasons for this the fact that youth and good looks, personal magnetism, are a well-recognized element of professional success, and does not that preclude, to a certain extent, that broad general culture? I would like to have this point discussed.

MISS ALICE C. DECKER: I wish to agree very heartily with Mr. Perry, that degrees are a subordinate matter. Professional success can scarcely depend on two or three little letters at the end of our names. True aristocracy in any art soon asserts itself. We have a proof of this, I think, in the pulpit, in the person of the late Mr. Spurgeon. He positively refused to have anything added to his name. He began his work as plain Mr. Spurgeon, and as plain Mr. Spurgeon he chose to continue it.

MRS. LESLIE BASSETT: On Sixteenth Street in our city [Denver] there is a sign, "Professor Frank Smith, Bootblack." I wish to say that the title has little to do with his professional success.

MR. T. J. McAVOY: There is one point untouched. In almost every city public taste is debauched by amateur public reading. I am sure that is true in Chicago and in other places. The public reader has no chance whatever to make a cent out of public reading, because of amateur performances and amateur readers. It is the duty of every teacher to try to prevent their pupils reading in public until they know how to read, at least a little bit artistically. I am sure that the public readers of the city of Chicago find little to do, because of amateurs occupying the platform and debauching public taste. If anybody here has anything to say on that subject, I should like to hear from them.

MR. J. WALTER HOSIER: I wish to speak of the courtesy that should be extended to visiting readers. I live in a town which is called a town of schools. We are very poor. On two occasions, following the one on the other, so-called professionals came to my town to lecture and read. People came to me and asked if I knew anything about them. I said I don't. I wrote to Mr. Werner on one occasion, and he knew nothing of them. Of course, all I could do was to say: "I know nothing of them, but they seem to have long newspaper notices from Governors, Congressmen, and so forth. I think it will be good." Well, when they came they were found to be utter impostors. I say our people were poor. When these impostors had gone the people came to me and said: "We thought you said it would be good; we don't want to waste our money on such frauds." Now, it seems if there was some way by which a reputable member of the profession could be recognized, it should be adopted, and it should be done by this Association if possible.

MISS ALICE C. DECKER: I wish to emphasize the point by the young lady who says that a broad culture is necessary. I hope the time will come that no teacher will admit as a regular pupil anyone who has not the foundation of a college education. I think that, as a rule, we are too shallow, both by nature and in our education.

MISS MIRIAM NELKE: I think one of the great factors in professional success, in the case of the teacher, is to carry theory into practice. So many teachers will tell their pupils how to stand, how to walk, and so on, and then, when they read, themselves, will read most unnaturally, stand awkwardly, walk un-

gracefully, and so forth. When you say you teach people to walk, you should be able to walk yourself.

MISS ALICE C. MOSES: I would emphasize what has been said of the necessity for literary culture as an important element in professional success. It is the foundation of elocutionary culture. I wish that this Association might adopt some standard so that recognition by the National Association of Elocutionists would mean thoroughness as a teacher, as a reader, as an elocutionist, and be recognized as such throughout the country.

MRS. LESLIE BASSETT: I would like to ask how the public taste is to be cultivated unless we criticise before the public, as well as before the pupils, a reader unfavorably as well as favorably. I do not quite understand how the public taste is to be cultivated.

MISS ABBIE A. BIRDSALL: I think that public reading as a profession will be a lost art unless some action is taken. A theatrical manager said to me: "If you would stop sending out so many pupils, you yourselves might have better business; but so many pupils are sent out from schools and colleges that public reading is spoiled entirely."

MRS. M. E. BENTLEY: I wish to say just one word. I have not opened my mouth before in this Convention; but there are some elements of success that are outside of the teacher, that belong to the public. Now, it is a fact, ladies and gentlemen, that the public prefers a young, pretty creature to an artistic woman of my age. They prefer my daughter every time—and I don't know that I blame the public at all.

MRS. S. ETTA YOUNG: Nothing succeeds like success. If we are teaching and can show good results from our teaching, the public will be ready to patronize us. I do not believe in parading pupils before they are ready; but I do believe in having class-recitals once a month—if you can, twice a month; it is something for them to work for. They like it, and then they have the benefit of criticism from the teacher. A great many parents want to know, also, if it is going to be of any use to give their children this training. It gives them a chance to see what is being done.

THE PHONOGRAPH AS A TEACHER OF ELOCUTION AND OF SINGING.

By J. MOUNT BLEYER, M. D.

[Owing to the absence of Dr. Bleyer, his paper was not read at the meeting, but was ordered printed in the Report.]

THE first idea of a genuine talking-machine appears to belong to Thomas A. Edison, who, in 1875, took out patents upon a device intended to reproduce complex sounds, such as those of the human voice. Of the thousands of persons who in that year visited the small room in the Tribune building, New York, where the first phonograph was exhibited for months, very few expressed much hope for the invention. It was apparently a toy of no practical value; its talking was more or less of a caricature upon the human voice, and only when one knew what had been said to the phonograph could its repetition be understood.

Edison's early phonograph, nevertheless, contained every essential feature of the most perfected instruments, which he and other inventors have introduced. It was founded upon the discovery that if a delicate diaphragm or sounding-board is provided with a sharp point of steel, its vibrations under the sound of the human voice will cause the sharp point or stylus to make a series of impressions or indentations upon a sheet of wax or other analogous material passed beneath it. Such indentations, though microscopic, are sufficiently defined to cause similar vibrations in the diaphragm, if the stylus is again passed over the furrow of indentations, and this reproduction is loud enough to be heard distinctly. Thus, the phonograph, in its primitive form, consists of a little sounding-board carrying on its under surface a needle point, and a sheet of wax so held as just to touch the needle. The

sound-waves of the voice cause the sounding-board or diaphragm to vibrate with a rapidity varying with the pitch of the note. If the wax sheet was made to move slowly along while the sound-waves of music, talking, or singing were allowed to impinge upon the sounding-board, the result was found to be a continuous line of minute indentations, corresponding in depth and geometric form to the outline of the original sound-waves. These lines were continued, side by side, until the smooth surface of the sheet was covered over with indentations. This done, on raising the stylus and the diaphragm, and again placing it in the first furrow of indentations, the stylus, as it traveled through the series of lines, caused the sounding-board again to vibrate, sending out an exact repetition of the sounds as they were originally impressed in the wax. Although somewhat changed in pitch, intensity and quality, they were yet of sufficient accuracy to demonstrate the possibility of recording and reproducing living sounds.

The defects of the first phonograph were so great that Edison found it impossible to interest capitalists in perfecting it. At the same time, eminent men in Europe were not wanting who predicted great things for the phonograph of the future. What it accomplished was so wonderful that inventors were tempted to work over it. But the phonograph of to-day, the novel and remarkable instrument, has passed much of its experimental stage. It is now practically successful in every respect, and must be regarded as instrumental in opening up a new field for scientific research and making one more application of science to industry. Its aim is to record and reproduce speech; to make a permanent record of vocal or other sonorous vibrations; to re-create these vibrations in such a manner that the original vibrations may be again imparted to the air as sounds. The phonograph really is a natural outcome of the telephone; but, unlike any form of telephone, it is mechanical and not electrical in its action.

The following anecdote is told by M. Puskas, Mr. Edison's agent, who presented the first phonograph for exhibition before the Academicians of Paris:

"It was a curious spectacle to witness the expression of the faces of these Academicians, when M. Puskas caused the wonderful instrument to speak. A murmur of admiration was heard

from all parts of the hall—a murmur succeeded by repeated applause. The learned Academy, generally so cold, had never before abandoned itself to such enthusiasm. Yet some members of a skeptical turn of mind, instead of examining the physical fact, ascribed it to moral causes, and a report soon ran through the room, which seemed to accuse the Academy of having been mystified by a clever ventriloquist. Certainly the spirit of ancient Gaul is still to be found among the French even in the Academy. One said that sounds emitted by the instrument were precisely those of a ventriloquist. Another asked if M. Puskas's face and lips, as he turned the instrument, did not resemble the grimaces of a ventriloquist. A third admitted that the phonograph might emit sounds, but believed that it was much helped by the manipulator. Finally, the Academy requested M. du Moncel to try the experiment, and as he was not accustomed to speak into the instrument it was unsuccessful, to the great joy of the incredulous. Some members of the Academy, however, desirous of ascertaining the real nature of the effects, begged M. Puskas to repeat the experiment before them again, under such conditions as they laid down for him. M. Puskas complied with this request, and they were absolutely satisfied with the result. Others still remained incredulous, and it was necessary that they should make the experiments themselves before they accepted the fact that speech could be reproduced in so simple a way."

The anecdote I have just related cannot be interpreted to the discredit of the Academie des Sciences, since the Academy is bound to preserve the true principles of science intact, and to accept startling facts only after careful examination. Owing to this attitude, all that emanates from the Academy can be received with complete confidence; and we cannot approve too highly of reserve which does not give way to the first impulse of enthusiasm and admiration. If this invention had taken place in the Middle Ages, it certainly would have been applied to ghostly apparitions, and would have been invaluable to miracle-mongers.

Its present achievements in recording music are wonderful. The phonograph will reproduce any kind of music—singing, the piano, violin, cornet, oboe, etc.,—with a beauty of tone and accuracy astonishing to the musician. It is possible also to magnify musical sounds without distorting them, as often happens

where speech is concerned. Thus, when a musicale is arranged, the phonograph is put up so as to be heard 100 feet away. Even should the phonograph never reach greater perfection than its present style—which is hardly possible in this year,—it is and will continue to be of the greatest use to musicians, elocutionists, teachers of language, singers, actors, authors, editors and physicians. To this last-named profession, of which I am a member, I have been the means of bringing to its notice the practical use of the phonograph in medicine. For several years past I have devoted considerable time to studying the uses to which this machine may be put, especially as a recorder of the sounds of disease and of organs in health upon which the physician depends so much for the accuracy of his diagnosis. Already I can say, notwithstanding its many imperfections, the phonograph may be made to record many of the characteristic sounds of disease of the respiratory apparatus. For example, when in good voice the vocal expression of singers may be recorded and kept for comparison with the sounds produced in case the vocal bands are affected. Time and again have I realized great benefit from the phonograms of tenors, baritones and basses among my patients, and not only have thus been able to recognize the difference in shade of tone and quality, and thus direct my attention to remedying the defect, but patients have also been able to recognize the deterioration of their voices from the normal standard themselves. This is one of the reasons why I desire to forcibly place before you the possible advantage the phonograph possesses in the perfection of elocution and singing.

As a specialist in the department of medicine involving diseases of the throat, nose, and chest, I owe much of what little success I have had to the phonograph. Naturally, my practice brings me into direct contact with celebrated people of high vocal culture, many with already full-trained voices, and so from the outset the phonograms which I made as standards of studying singing, speaking, etc., represented a condition very near the standard of perfection which both teachers of singing and elocution are striving to attain. The excellent artists, whose records I have taken and treasure very much, were those educated in singing in the various methods of the German, Italian and French schools; and re-presenting over and over again these phonograms, I have

been able to detect readily any change or on-coming change in the normal action of the vocal bands. It is astonishing to hear the difference in the methods that the special training of one of these schools gives to singers, to actors and elocutionists; and more astonishing is it to compare singers of a mixed school with those whose singing is simply a natural exponent of fine vocal organs plus the training. The music that is in the well-trained artist rings forth its melody in pure musical sound, from out of the indented pulse-waves imprinted on the cylinder of wax. By utilizing these for a comparative study with the lesser natural and other voices, I have reaped much profit in the study of the different shading of tones and quality possessed by their vocal organs.

Mr. Edison's intentions are nearly fulfilled in being able to manufacture a quantity of instruments as perfect as the best of the present experimental machines; and make them so automatic in action, and so easily adjusted, that everyone who uses a sewing-machine, a typewriter, or a telephone, can use the phonograph, we concede at once that a wonderful field is before it.

The price of a phonograph is nominal, and the new wax cylinders upon them cost scarcely more than writing-paper. Once a cylinder has been "engraved," or has had a message recorded upon it, it can be passed through the phonograph any number of times, apparently without deterioration. I possess some valuable phonograms which have been read, sung and played thousands of times by the phonograph and no special indication of wear is observable. Finally, bear in mind that having once obtained a good phonogram, it can be multiplied *ad infinitum* at small cost. What a wonderful prospect opens before us! This duplication of phonograms is not known to us as yet, but no doubt experiment will give it to the public, and duplication will be as common as in photography.

Imagine what the phonograph will do for the man on the borders of civilization. It will supply him with books in a far more welcome shape than print, for phonograms will read themselves. The mail will bring him the latest play from London, or opera from Vienna. If he cares for political speeches, he can have the *Congressional Record* in the shape of phonograms. It is possible even to imagine that many books and stories may not

see print at all; they will go into the hands of their readers, or hearers rather, as phonograms.

But think what a musical critic can do for his public! He can give whole arias from an opera or entire movements from a symphony, by way of proof or illustration. The very tones of an actor's or a singer's voice might be reproduced in the morning notice of last night's important dramatic or musical event.

In music, as already hinted, the value of the phonograph in its present stage is indisputable. Musicians are divided, and probably always will be, as to the manner in which certain famous symphonies ought to be conducted. The metronome marks used by Beethoven are, at best, but uncertain guides; while no written directions as to dynamic values, expression, etc., are worth much. The phonograph will make it possible for the musician of the future to know exactly how our composers wished their music given, for it will repeat that music as played to-day, with every shade of expression, with all its infinite changes of time. Moreover, the phonograph offers to the composer that long-sought instrument, an automatic recorder of improvisation upon the piano or other instrument. In the far-off future, when our descendants wish to compare our simple little Wagner operas with the complex productions of their own times, requiring, perhaps, a dozen orchestras, playing in half a dozen different keys at once, they will have an accurate phonographic record of our harmonic simplicity. In logic we say that where a premise is established the deduction is evident. So what can be done in one instance can be done in all other similar instances.

These persons who smile incredulously when it is said that the perfected phonograph will do away with letter-writing; will read to us; sing to us; teach us foreign languages with their proper accents; teach us different methods of singing, elocution; give us books, music, plays, speeches, at almost no cost, and become a constant source of instruction and amusement, must have forgotten the ridicule they heaped upon the rumor that an American inventor proposed to talk from New York to Chicago. The achievements of the phonograph at best will be less wonderful than those of the telephone.

Marvelous as this instrument is, it is still quite new, and it is impossible to say to what degree of perfection it may yet be

carried. It has already opened the door to an entirely new and untried field in the realm of sound. It is a new instrument in the hands of science, wherewith to search out laws in nature yet unknown. Already it has suggested many valuable uses. Undoubtedly it is the most remarkable invention of this century.

If time permitted, I should talk more in detail regarding the use of the phonograph as a teacher in singing, elocution, etc.; but from the demonstration of phonograms we must be satisfied of the truth and of the value of the phonograph.



PROVINCE OF ELOCUTION IN ORATORY.

BY ROCKWELL D. HUNT.

[Owing to the absence of Mr. Hunt, his paper was not read at the meeting, but was ordered printed in the Report.]

“SINCERITY is not enough for the statesman,” nor is native genius enough for the artist. As truly as the block of marble must suffer many things at the hands of the sculptor before the hidden angel is revealed, so truly must crude man suffer many things at God’s hand of discipline and experience before the divine stands forth. Yet the marble holds the angel, and man the divine. Art’s royal prerogative is to enthrone them and to give to them their sceptre. Art is real, moving man by its spark divine; it is practical, removing the rubbish and evoking man’s destructive traits. Art is a “process of revelation,” the ideal method of embodying truth and universally expressing it.

“But Art—wherein man nowise speaks to men,
Only to mankind—art may tell a truth
Obliquely, do the thing, shall breed the thought,
Nor wrong the thought, missing the mediate word.”—*Browning.*

Art being a revelation of man’s psychic nature, has for its aim the expressive manifestation of the soul. Expression is broadly significant, embracing all forms of revelation. Languages of the body as means of expression, are divided into three classes—verbal, vocal, and pantomimic—which, acting in organic unity, reveal and establish truth. Oratory thus combines these languages and coördinates them as nature’s own appointed means. As such, it is entitled to a place among the fine arts. Moreover, its place is among the most ideal of the arts. The products of architecture and sculpture occupy the three dimensions of space; of painting, two; while music, poetry, and oratory, more thoroughly ideal, seem “like an actual embodiment of the artist’s own feelings.”

In no art does man work with greater freedom than in oratory. But music may be written, and at least proximately reproduced; poetry may be preserved and read by succeeding ages. Oratory is not only "artistic spontaneity—it is evanescent, consisting of momentary flashes, to be remembered, but not repeated. Oratory takes rank as one of the most ideal of the fine arts: as such, it is to be attained in its excellence, as is any art, by natural aptitude and proper cultivation.

Has oratory a field to-day, or is it to be numbered among the lost arts? Its historic power and influence are inestimable. "The miracles of this necromantic power" have rivalled the triumphs of the sword. The destinies of Greece and Rome were directed primarily, not by their fleets or valiant legions, but by the eloquence of their statesmen-orators. The most important political power of the ancient republic was centred in the orator. He was most carefully trained in the most necessary art and political fulcrum—eloquence. The causes for the excellence and power of ancient eloquence are patent; the revolutionary atmosphere, always portending storm; the comparative simplicity of public business; the want of organs of general dissemination, such as the modern newspaper; and the perfect adaptation of the national education, which made oratory a first requirement in completed culture.

To-day conditions are greatly changed. The tendency is toward detail and technicality. Speeches are written by lawyers employed for the purpose, and often read rather to the reporters for a thousand presses than delivered *to* the people. To read an oration is fatal to the speaker's personality. Eloquence is nearly foreign to our Supreme Court, and is coming to be a stranger to Congress. Presidents dryly read inaugurals, statesmen deliver manuscripts to reporters, and new facts are published by the statisticians. The decline of oratory, even during the last half-century, is marked and unmistakable. Has it then run its race? It has not!

Its influence, though sadly impaired, is not obsolete, nor never can be while there are free people to persuade, for oratory is ever demanded in popular government. The orator's occupation is not gone, for eloquence is yet useful. Mathews declares: "It will still be necessary to enforce great principles in courts, to explain measures in the halls of legislation, to rouse and move

men from the platform and the hustings, and above all to plead with men in the house of God." From the parlor conversation to the lecture platform of a great university, eloquence is a synonym for power.

But what is eloquence? What is that subtle potency, which moves men and directs destiny? Says an author: "Eloquence is the result of the domination of the human soul by an idea." It becomes the "enthusiasm of reason; judgment raised into transport." It is not merely physical; it is not merely intellectual; it comes from an enkindling of the soul, and is the man himself taken captive by his subject, and captivating in turn his fellow-men. Wit may be an accessory, virtue is a prerequisite, character must exemplify the sentiment enforced; but eloquence is the inexplicable gift of God. It were an illusion to suppose it a mere "trick of language," or a glance or a gesture which may be acquired by imitation.

But is eloquence forever unattainable but by the rare few? Does it so far transcend mediocrity that a cultivation of oratory is but futile? Let us enumerate the leading qualifications of the orator, and ascertain, if possible, whether study and training play any important part, or whether ripened eloquence is a gift of nature merely.

It is evident, first of all, that if the orator hopes to move men's minds and awake in them nobler ideas, he must himself possess rare mental gifts. His memory must be acute, his power of statement logical and forcible, his perception clear, his imagination vivid, his discernment nice. These, it will readily be granted, are results only attainable through severe mental training. "No man," said Theodore Parker, "can ever be permanently an impressive speaker without being first a man of superior sentiments, of superior ideas." The orator must possess a powerful will, but subject it to reason's dictates; a strong passion under complete control of its master.

In addition to his mental furnishing, although closely allied, the successful orator must possess certain moral elements. Integrity sustains ability. Eloquence cannot dispense with character; the man behind the words must exemplify the sentiment enforced. In the art of persuasion, moral earnestness must always permeate the sentiments which carry conviction to the hearers. "Sincerity is the soul of eloquence."

But eloquence is not alone a mental or a moral product. Were this true, our best orators would be editors, or writers of books. The physical elements constitute a most vital qualification of the orator and prerequisite of eloquence. These are the voice and the body. Who has ever yet fathomed the possibilities of the human voice, that marvelous instrument of thought and passion? It is the speaker's chief instrument, capable of an almost infinite variety of modulations. It is affirmed of William Pitt that, at the age of 21, he ruled the British nation by his voice. Burke, possessing a far loftier native genius with "an imperial fancy that laid all nature under tribute," and "a memory rich with the spoils of all knowledge, had less influence as an orator, because he lacked a voice." Mirabeau's power is said to have been in his larynx. Gladstone's silvery voice has proved the English tongue to be melodious. The delicacy of the human voice, its susceptibility to high cultivation, its magic power when trained, plead powerfully, and with reason, for the systematic and scientific development of its possibilities. Have our greatest singers scorned voice-instruction from the teachers, or our pianists plodding drill from the masters? Neither, then, is there reason to expect the finished orator in one who has neglected to cultivate his noblest instrument.

But oratory must be the impassionate expression of man's soul by all physical means. Hence, the eye, that tell-tale mirror of the soul; the chest which heaves in lofty emotion; the countenance, read by all men; the hand, the index of the intellect; indeed, the whole body must play the part in expression. With a very few notable exceptions, all great orators have either been endowed with large, brawny frames, or by bodily development have attained physical excellence. The body has been likened to a catapult, which furnishes the explosive power for the material created by the mind. But brawn and sinew are not enough. "A man may have the bow of Ulysses, but of what use is it, if he has not strength to draw it to his will." The armor of Saul was of less use to David than his own sling and smooth pebble. Study, training, discipline, method, is the secret of physical expression, as of vocal. Gesture, or pantomime (for they are one), is essential to energetic, impressive speaking, a most powerful exponent of eloquence. No need of instruction in gesture? Training de-

stroys naturalness and extinguishes the spark of spontaneity? As well say, your Greek is naturally fleet-footed enough; what need of ten months of laborious training before the Olympic games? Be assured, "There is no palm without the dust." Afraid of affectation? Then seek the most thorough training, and thus learn to be natural; for what is affectation but the very dearth of proper culture? With an author, "Training is a stimulation of nature's processes." Nature's noblest gifts are susceptible of highest cultivation. The masses deal in commonplace thought. Common thoughts rightly expressed by words and actions move to uncommon activity. Be not deceived; the hand may be trained in its cunning as truly as the voice, and the voice as truly as the mind itself. Man, coming into the world, is the most helpless of creatures; in his completed development, the finest fruit earth holds up to the Maker. Who can set bounds to the possibilities of an education?

Expression by voice and action. There are those who, because many self-styled "elocutionists" deal in superficialities and mere conventionality, would bring the term elocution into disrepute and antagonism with expression. There is no antagonism between them. Elocution is a dignified term, less generic than expression, which may refer to all art; why, then, seek to abolish the former and establish everywhere "schools of expression?"

Eloquence is not the "cold and voiceless enunciation of abstract truth." Eloquence presupposes that the speaker is himself affected. The orator must possess rare qualifications, physical, mental and moral. But elocution is directly concerned with qualities of voice and action—expressions which appeals to the ear and eye; so we are ready to confront our problem, "What is the province of elocution in oratory?"

Universal education implies the coördination of two great processes, impression and expression. Impression is concerned with the acquisition of knowledge, expression pertains to the art of revelation; the one postulates the other, and without both there can be no symmetrical education. "To know the truth it is necessary to do the truth." (Maudsley.) Oratory is one of the fine arts. It is distinctively a process of revelation of the psychic state by means of voice and action. But expression of thought and feeling by voice and action is nothing less than elocution.

The relation then of elocution to oratory is vital, and its province obviously vast.

Think not that the mental and moral qualifications are unimportant, or even secondary. Many elocutionists are justly censured for bringing down the standard of general culture in the profession. But the inherent peculiarity of oratory is power in delivery. Although a good oration reads well, the impression from volumes of studied, orations cannot approach the inspiration of a single hour under the magic spell of a master's "personal magnetism."

But, it may be urged, the orator is born, not made; the genius needs not the drudgery of training; laborious preparation will rob the orator of his fervor. Listen: the world's greatest masters of eloquence were orators of incessant labor. Demosthenes was beset with discouragements which would appall the ordinary student; Cicero underwent as severe a training as Demosthenes; William Pitt was a student of hard toil and ceaseless practice; Webster's greatest gift was a "prodigious capacity for hard work." Their very genius showed these masters the necessity and value of such labor. Eloquence is not an outright gift of nature, sprung full-grown, as many quasi-orators would have us believe. Spontaneity, untaught, does not achieve miracles in music or painting, nor, indeed, in oratory. The proper system of elocutionary training is not one of over-minute artificial rules and conventional superficialities. The drill of the true teacher will not reappear as imitation in the performance of the independent speaker, "but will be merged in the personality of the pupil." Logic, grammar, rhetoric, or any art, whatever, is subject to the criticism of imitation and pedantry as truly as elocution; yet what sheer folly to discourage their study! Henry Ward Beecher said of his three years' drill in college and, later, that in theological seminary: "The drill that I underwent produced not a rhetorical manner, but a flexible instrument that accommodated itself readily to every kind of thought and every shape of feeling, and obeyed the inward will in the outward realization of the results of rules and regulations." Salvini's advice to his pupils is, "Above all, *study, study, study*. All the genius in the world will not help you along in any art unless you become a hard student." People supposed that Edmund

Kean achieved his triumphs without toil, but he declared: "There is no such thing as impulsive acting; all is studied beforehand." Most persons who object to elocutionary training are thinking not of the legitimate results of such, but of extreme cases of affectation and artificiality. The gospel of oratory is laborious effort and intense energy rightly directed; it demands an apprenticeship; but it demands that the learner do not always remain an apprentice.

To-day, to say nothing of what it has been, the field of oratory is illimitable; its necessity and usefulness will continue till the millennium. Why perpetuate the fearful faults in attitude, tone and gesture exhibited in the oratory of the pulpit, the bar, and the platform? Is it not unpardonable for a profession employing the voice as its chief instrument to fail to appreciate the value of its culture? The main fault of preachers is not that they cannot read Greek and Hebrew, but rather that they cannot read English. Innumerable college graduates, even those trained for public professions, go forth with no adequate means of communicating knowledge or awakening loftier aspirations in their fellows. Noblest thoughts require noblest expression; yet the delivery of educational lectures by American and English professors is, as a rule, exceedingly dry, ungraceful and inartistic. Here is a large and increasing field for oratory. Professors teach by lectures; university extension is growing rapidly everywhere. These educators of the masses need themselves to be taught that "the reception of a truth is owing not only to the truth itself, but partly to the manner in which it is presented;" and that delivery can be as greatly improved by a careful training and early preparation as the style of the subject-matter by careful composition and critical revision. Elocution is a first essential to oratory; modified oratory may enter many virgin fields.

But to conclude: Oratory is an art-ideal in character, yet extremely practical. It has degenerated, yet has a vast field to-day. The ideal orator combines in his qualifications a rare combination of the highest and most refined traits of body, mind and soul. His distinctive work is expression or revelation; to this, elocution, so far from being antagonistic, is peculiarly adapted. No orator rises above necessity for training, and none is too low not to be benefited by it. In oratory, as in any art, an

apprenticeship must be served; but the student must not stop at the first mile-stone. "Practice makes perfect."

Eloquence and the continued power to impress are alone the result of the unity of many good qualities, as is also effectiveness in any right and philanthropic activity.



UNITY IN EXPRESSION.

BY COL. FRANCIS W. PARKER.

[Owing to the illness of Mrs. Frank Stuart Parker, who was on the program to read a paper on "The Limitations of Delsarte," her husband, Col. Parker, by invitation of the Association, appeared in her stead, and made the following extempore address.]

FELLOW-TEACHERS: For so I think I may call you, the honor of an invitation to address you is certainly great. The temerity on my part is also great, in taking the risk of addressing you on a subject with which you are all so familiar. As you understand, I am a representative, a very feeble one. I represent, possibly in the way suggested by the old story of the temperance lecturer and the terrible example. I am a sort of "brand plucked from the burning."

Years ago, with all the earnestness of my nature, I was struggling to master elocution of the kind which has now passed away, and drifting in its turbid waters, when, to use a figure of speech, a fairy stood on the banks, and took me out. I could not retrace my way, for there is no such thing in this world. I could look, not go, in the right direction.

I cannot discuss the matters Mrs. Parker would have discussed in her paper this morning. She regrets exceedingly that she cannot come and meet you face to face, and discuss a subject to which she has given her life. I can give you only some things which I think I have derived, indirectly, from Delsarte.

There are teachers—and I am to discuss education this morning, not elocution; I know very little about elocution; I know perhaps a little about education,—there are teachers who seek for a sign. I think the old word sign, in modern times should be interpreted "fixed method." They seek for a method. "How do you do it?" they ask. "What is your method?" And when they find a *modus operandi*, they immediately endeavor to put

it into practice, simply because some authority endorses it. Such teachers are artisans. There are other teachers who seek for a principle, a law, and for the truth, and then strive to apply that.

They are artists. Those who seek for methods, it seems to me, in the direction of Delsarte, will fail; they who seek for methods in Froebel and Pestalozzi will fail; but they who seek for great principles or laws, may find them, and may apply them. And here I may suggest that the grandest truths and the sublimest principles may be fearfully caricatured by false application.

As I understand it, the one great fundamental principle I have derived from Delsarte is: "The unity of the whole being in all acts of educative attention and expression." Every fibre, every muscle, the whole framework of the body, every fibre and nerve of the brain, acts in a perfect act of attention, and these acts enhance conscious activities. There is a perfect act of attention. One may define attention as the economizing of effort in the direction of growth or development. All progress is economy of energy; and in this being who makes the progress, the economy of effort in the direction of development or growth is education. A perfect act of attention is an economy of the whole energy in receiving. I will define attention, if you please. Attention is the holding of the being—body, mind and soul—for the most perfect and most economical action of external energy.

In this presence, I need not defend modern psychology, and I need not deride ancient, and honorable because ancient, psychology. There is a new psychology, as you all know, and the foundation of that psychology is not the mythical relation of the soul to externality, but the action of external energy upon the soul, the external creative life; we can call it the All-life coming into the external or individual life. The mind, the soul, is the focus of external energy, and an act of attention is holding the being ready for the most perfect action of external energy. That posits an attitude, a perfect attitude, of the body and of the mind. There is no going out to the object, no stretching forth to it; it is holding the being ready for the action.

Hearing language is thinking, is the action of the mind in imagination, in judgment, in the processes of reasoning, under the direct action of oral words related in sentences. I am talk-

ing about educative thinking, those acts of the mind which educate. Hearing language means the same as attention; the same definition can be given to it as to attention. Observation is thinking, reading is thinking, or it is nothing. All the evils, all the lack of science and method, in reading, have come from the fact that we look upon oral reading as the end and aim of all reading; hence, the oral reading is so poor. You construct a centre and move everything toward it. If that centre is only a means to reach, you can never reach the true centre. Reading is thinking, hearing language is thinking, observation is thinking; and to be educative, the subjects must in themselves be educative, and the acts of attention must be educative economy. The perfect act of attention is in the centre, the soul, and must not be encumbered with any attention or absorption in the form.

If I observe, even if I observe by my ear—for I observe by the ear as well as by the eye,—the absorption of mental energy in the observation of form absolutely deprives me of the thought proper; the unity is broken. There can be no unity. That can never be repaired. It is a terrible statement. We try to repair, we make a business of repairing, but we only patch and cobble, never eradicate. There may be some modification, some help, some new line. I need not illustrate this. However, the attention of the child to the "A B C's," to the phonics, to the parts of words, for instance, in the synthetic method, called synthetic because it is so full of its first syllable, is an example. It simply destroys the unity of attention, the unity of action of the whole being.

There are several modes of expression. There is gesture, including the voice, for voice is gesture. In evolution, gesture is the fundamental movement of expression, from which all others are evolved. This is a dogmatic statement. I cannot prove it; I believe it. When all other modes are gone, gesture remains. It is the great intellectual centre from which all other modes were evolved. Music, modeling, painting, drawing, speech, writing are all modes of gesture, all means of manifesting the soul to others. Is exercise in each mode of expression an absolute necessity in human development? The human body is the product of acts of attention and acts of expression, evolved from the beginning, created by itself, in attention and expression.

What are the phases, what are the functions of expression? One great intellectual function is to intensify thought. Intensification of thought is the one intellectual function of expression. This function is not intermediate, but the immediate intensification of thought. The ethical function of expression is to give to others, to manifest to others, the thought in mind. Where the motive of the manifestation is the highest, the intensity of the thought is the highest. That is what controls the whole. The higher the motive which prompts the thought, the greater the intensity of the thought, the greater the thought-power.

There are two theories: The old and the new. One theory is that the technique, the forms of expression, must be acquired through long years of exercise in dead forms so that perchance, PERCHANCE, if thought ever comes, it can live through these forms so acquired. That is spelling, that is grammar, that is the kind of manual training that makes joints now, in order to make something by-and-by of use. That is one theory, the prevailing theory, I am sorry to say. Let me state it thus: That technique, skill in the making of forms, must be acquired through long years of earnest study, so that, perchance, when the thought comes it may fill these forms and be expressed through them. I have been guilty in the past, myself, oh, so guilty! I have taught and advised others, ignorantly but innocently, that form comes first. I have taught form in itself and for itself. In a word, when you write—and this is of interest to the elocutionists, because the same thing applies to speech—you merely acquire the habit of making the form. Your whole energy is absorbed in form-making; nothing acts but your recollection of form, and you are prone to one of two things,—you either simply copy from a copy before you, or from your recollection of words. Educative writing means thinking and acting; thought and action; that is, the act expressing the unity.

The new hypothesis, or the old hypothesis, or, perhaps better, the hypothesis as I understand it, is that all forms of expression, for instance, reading itself, thinking by means of written words, all technique, may be adequately required under the immediate impulse of intrinsic thought. What I mean by intrinsic thought is economic action of the mind in the direction of truth. That is all we have to do on earth—to find the truth and apply it. This

great proposition I try to extend to all modes of expression. It presents itself in the new doctrine of concentration, and that, I believe, was Delsarte's belief; a principle not fully applied by him, I will grant, but presented as a principle. For this the world owes him a debt of gratitude, that the future generation will appreciate more than the present: That every act of expression should be an educative act, should be the most economic act and the highest act of which the being is capable; in short, to quote the great writer directly: "Truth at the centre, freedom at the surface is the true condition of being," and "The highest art is to conceal art."

The result of the first hypothesis is the severance of thought-power from the motive, the separation of the thought-power. I will illustrate—I will not take elocution; my wife told me not to do that. A child writes copies, day after day, week after week, year after year, beautiful copper-plate writing, with labored, slow, painful, toilsome effort, spending time and money, his motor power, his muscle. The result is something wonderful in the copy-book, I will grant; but look more closely. On one occasion, I went into a school in Boston, when I was a supervisor, and I read to the children in the eighth grade a beautiful story. I had worshipped the teacher and his penmanship, and I was there in good faith to seek and *find* illustrations of the beautiful work as an inspiration to others. I gave them the story to write, a very simple one. It was in the eighth grade, and the children had had six years' experience in this copying of copper-plate writing. I would give a good deal to-day if I had kept and could show you that writing,—the horrible spelling, the illegible scrawls; no thought, no anything but utter vacuity and imperfect form! The unity between thought and expression, between will and action, had been lost, and this lost, everything was lost. Unity of action means that intrinsic thought shall be the impulse to every expression; and under the guidance of the teacher the technique, the form, grammatical or rhetorical, may be moulded into adequacy.

The child is a perfect illustration of unity. He learns speech, unless there is some terrible misfortune, under this law of nature, "Oh," but you say, "that is natural; we are dealing with the artificial." What is "natural?" I have but one answer: Conformity to nature's laws. That is natural. And if that is natural,

as a child learns beautiful enunciation, articulation, an arbitrary and artificial functioning of the organs of speech, why can't he learn something else arbitrary and artificial in the same way? Why must the teacher interfere? She would do well to "list to nature's teaching."

Take emphasis. You know, and I know, that no person on earth ever heard a child, in his own vernacular, make a mistake in emphasis in ordinary conversation. It can't be done. How are children taught emphasis? You well remember what we went through: "Will you go to-day or to-morrow?" Emphasis was never taught and never can be, except as it springs from intrinsic thought.

One word about the child. Of all the caricatures, deadly and awful, the worst is this trying to teach little children, full of nature, although perhaps frightened by the teacher, full of graceful, beautiful movement, with beautiful voice, trying to teach that child what is called "the method of Delsarte!" Oh, it makes my blood run cold!

The education of the child into self-consciousness——

[At this point the next order of business was called for by the President, but on motion of Mr. Brown, seconded by several members, Mr. Parker was allowed five minutes in which to finish his address.]

I was speaking of self-consciousness. I will define self-consciousness, not the psychological self-consciousness, but the other kind. It is the consciousness—I do not like this way of explaining it—the consciousness of the organs by which you express thought, and consciousness of the forms of expression. It is the consciousness of the organs themselves, caused by the severance, the breaking, of the unity of action.

Self-consciousness appears in two phases. They are both awful. One is fear, which comes from a mind full of taste, doubting whether it should make this gesture or that one [*illustrating*]. That is fear. That is why the old-fashioned elocutionist, in the old times, when I was young, never could speak in public. They always had to read their papers (of course, that is unknown at the present day). They knew they ought to make a certain inflection or give a certain tone, and they were afraid they would not do it just right, and then they would stop and listen to it. Any one who listens to his own voice will have an audience who

listen to the voice alone; nothing else. This self-consciousness is a terrible thing. I would like to talk about it at length. It is a most oppressive thing, this consciousness that you have a body and must move it. When I was a boy, and came into a parlor or among my elders, I was conscious of my whole body, but my principal difficulty was to know where to put my feet. This is systematically cultivated to-day, and the greatest product of our schools, to-day, is self-consciousness.

The next product is self-conceit. That is worse than fear—this conceit that whatever you do is all right. It is dreadful; it springs from a mind perfectly satisfied and occupied with its own movement, and with all the movements of the body in expressing thought; the whole being given up to the manner and mode of expression, and wholly unconcerned as to what is to be expressed. These two dreadful results come from breaking the unity of attention and expression.

One thing more, and I shall be very brief. I shall have to strike directly at it. Each mode of expression is a great means of developing and harmonizing the whole body in its unity and power. If you look upon a subject in itself as an end, then the educative power of the subject is lost. Every subject—let me look into history a little bit,—every subject which we teach in our schools was born in the past, born in myth, in error, in mystery, and matured in isolation, going, like the spokes of a wheel, farther and farther from each other, each on a pedestal of its own and worshipped as mathematics was, as a thing by itself and for itself, having no relation to anything else. “I am a drawing-master; I teach drawing.” “What of science, of art, of history?” “I teach drawing from flat copies.” The most marvelous way to break up the unity of a human being is this; drawing from flat copies. “I teach drawing from flat copies; I teach the form and technique; and I am proud of it, too.” Such a man, if he engineered a sunbeam, would be so absorbed in that one that he would never see that the universe is full of light.

THE IDENTITY OF THE PRINCIPLES UNDERLYING THE GREEK STATUES AND THE DELSARTE SYSTEM OF EXPRESSION.

BY GENEVIEVE STEBBINS.

THE task assigned to me in the present paper is not an easy one. Its greatest difficulty lies in the immensity of the subject, which, if properly treated, would not only far exceed my time limit, but also the elastic boundaries of all human patience less heroic than that of the fabled Patriarch of Uz. The title explains my object, which is an attempt to convince you, by simple argument drawn from facts, supplemented by practical personal illustrations, that the laws and principles underlying true art—whose grandest expression culminated with ancient Greece—and the actual principles underlying the system of expression formulated by François Delsarte are one and the same; that they differ only in the material chosen for their outward manifestation. The ancient Greek has spoken to us through the genius of his art, and revealed the laws of expression, as he understood them, in images of lifeless stone. But though his ideals be crystallized in the rocks, the mute marble statues of antiquity require no verbal explanation of their mystery in order to be clearly understood. Their's is not the riddle of the Sphinx; for each outline of form and poise, each changing line of facial expression, from brow to curving lip, reveals the grand idea embodied within, as eloquently as the fiery tongues of inspiration spoke out from the Apostles of old. There can be no question that the highest pinnacle of art was attained by the genius of antiquity, and there can be no question that the grandeur of this genius stands revealed in the marbles of Greek masters; that painting and sculpture were their ideals of artistic expression;

while Delsarte saw fit to express, by the same laws, a corresponding expression in the human organism.* Therein alone lies the difference between the two methods.

In order to convince you of the oneness of the principles, I must first seek to remove from the mind of everyone present the prejudice of biased opinion. I must ask you to put away all preconceptions against any supposed system called by the name of Delsarte. This done, I will begin by saying that Delsarte himself was quite unaware that his discoveries in art were not original, and that the laws of expression of which he claimed to be the discoverer had been formulated and reduced to a perfect system by those masters of Greek art that he so admired. For he says: "Right or wrong, I look upon myself as upon the eve of enriching my country with a series of discoveries of which antique philosophy despaired. . . . I am at least certain of having determined the fixed basis of art." It may seem very strange to us, but it is nevertheless true, that, while gazing with wonder upon the grand principles of expression so faithfully embodied in stone, he could fail to see that his own discoveries in art must have been common property in the days of remote antiquity. He acknowledged over and over again that the ancients had correctly expressed every principle of true art, but he did not realize that such expression was a living demonstration of their knowledge of its eternal principles.

François Delsarte is no more; and we who live in the atmosphere of another generation know many things of which he, in all probability, remained ignorant. But, singularly enough, those very principles of human nature, the psychic and the religious, that became to him a grand artistic revelation, were the selfsame means of inspiration and light that animated the artistic minds of earth's earliest seekers for truth. We live in an age of wonderful progress, an age in which the human mind rushes from premise to conclusion, from detailed facts to ultimates, with lightning-like rapidity; generalizing and forming our opinions from the rich fruits of all ages, in art, science and literature.

* I do not mean to say that the ancients ignored artistic expression in physical culture. Quite the contrary. They were adepts in purely aesthetic training. I mean that Delsarte confined his efforts to expression in the individual.

We have been blessed in this day with the unearthing of antique treasures that proclaim the artistic grandeur of a remote antiquity. It is because of this knowledge and in this comparative sense that we are able to compare the principles of ancient art with Delsarte's system of expression, and analyze their intimate relationship.

First of all, I shall speak of Greek art, regarding which Delsarte, in his address before the Philotechnic Society of Paris, said: "The conditions of the Beautiful come to us exclusively from antiquity, and it is this far-off epoch, which in this age of progress we hold so cheaply, that to-day still imposes them on us. So true is it, that, to attain the Beautiful, one cannot do without a formula—that is, a fixed principle. Now, antiquity holds that place, and constitutes our law. We have nothing—absolutely nothing—but tradition. Everything produced outside of that is miserable, so much so, that from copy to copy art has degenerated and been lowered, finally, to the piteous state to which we now see it reduced."

That the artistic genius of ancient Greece constituted the real school of instruction and the mainspring of inspiration for all later developments, Delsarte was convinced; for he says, further on, in the same address: "Now, the nothingness found in our instruction brings us back, always and fatally, to antiquity; and, believe me, in the present state of ignorance this tyranny [of antiquity] is providential, and one should bless it, under the penalty of soon relapsing into barbarism. Then, let us be just. How much magnificent talent we owe to its influence! How many geniuses have been formed and developed by the inculcation of precepts drawn from the antique! and what can one oppose to the magnificence of that past with which one pretends to break at the present day? Nothing! Nothing but a hideous realism based upon the most gross naturalism."

These statements of the French critic are absolutely true, and I challenge anyone to point a single modern work that is really beautiful and intrinsically artistic, that, in its essential artistic details, is not a copy of antique marbles. I am thus bold, because I know whereof I speak. I know from personal travel and critical study of all the accessible great works of art, that each piece of ancient sculpture is the embodiment of an idea, or

a sentiment, and produced upon the principle that ideas are eternal and constitute the only divine part of the human soul. Further, that between mental states corresponding to ideas and their physical expression, there was a perfect correspondence. This, in brief, was the grand artistic law of the ancients, equally so in the expression of their highest philosophy as it was in their art. They were twin sisters, and developed in unison with each other. Plato, the ideal philosopher, declared that the mind alone was immortal, and that ideas ruled the world; while Phidias embodied the same immortal principles in stone.

The divine idea, so artistically expressed, belonged to no personal mind, was the special conception of no one individual, but was as universal as God; consequently, both art and philosophy, being interdependent, must have their basis in the same universal law of correspondence. Such were the actual teachings of these ancient masters; and the indisputable proof of this statement is to be found in the works they have left for our instruction. Thus, Ceres stands forth as the perfect expression of bounty and plenty. Cupid personifies the careless abandon and innocence of *pure* love. Athena is the symbolical expression of mind, of thought in balanced repose. Venus typifies in every exquisite line the delicacy of refined voluptuousness. Apollo, in his regal form, embodies the full-matured expression of the human soul—divine beauty. Mercury, in every graceful line of his active, executive will, is the expression of active intelligence, of mind in operation; while Jove presents to our conception the epitome of royal authority. And so on with the rest. Every Ceres, every Cupid, every Mercury, every Apollo, and every Athena, is the same. They are not all equally beautiful, but they cannot be mistaken one for the other, because they all express their own idea. They are, in fact, artistic hieroglyphics of principles that can no more be mistaken one for the other than can the letters of our alphabet; and in this grand central fact stands the fundamental truth of our position—namely, that the basic truth of art rests upon the law of correspondence between mental states and physical expression, and that mental state and physical action are the basic roots of Delsarte's teaching.

At this point I may, perhaps, be reminded that the superb works of Leonardo da Vinci, Michael Angelo, and Raphael, may

be considered quite modern, and that the glory of their artistic genius cannot be said to be either servile imitation of ancient Greece, or based upon any peculiar knowledge of its laws of expression; and that, consequently, true art cannot be restricted to such knowledge, or even rest upon its possession. But I would point out to you that such argument is wholly fallacious; that the gradual development and sudden culmination of art during the Renaissance was due to the reintroduction of classical learning. Greek artists, Greek philosophers, antique works of art and the grand speculative philosophy of Platonism were revived with a burst of artistic enthusiasm that startled the fossilized mentality of orthodox Rome. Classical learning inspired men with grander conceptions of nature, man and God. It is no discredit to the immortal artists of the Renaissance to say that the glory of their art was due almost as much to the illustrious patronage of the Medici, who literally filled Florence with classical learning and works of art, as it was to the brush of Leonardo, Angelo, or Raphael. A careful study of the history of art will reveal the fact that the Renaissance owes everything to the revival of classical learning and Greek models. In fact, Greek art and Greek philosophy have saturated the receptive artistic soul of every great painter or sculptor from the days of Nicola di Pisano to the present.

Nicola di Pisano commenced the Renaissance with the fortunate discovery of an antique sarcophagus, the bass-reliefs of which taught him his first real lessons in true art; and every artist since his day, worthy of the name of genius, has instinctively followed out Greek ideas and worked from Greek models. But they have never consciously discovered the laws of their art; they have, one and all, attributed their instinctive perception of form and poise, as taught by Greece, to some kind of spiritual inspiration. The fact is another proof, if any were needed, that the Greeks worked according to definitely formulated artistic laws. They could teach their pupils to create from principles; but who ever heard of modern artists possessing the same ability? How can they unless they know the principles upon which the perfect expression of their art rests?

We have indisputable proof that modern artists have not, so far, mastered the underlying principles of their art; because, no

matter how grand their subject, how sublime their conception of it, or how perfect the artistic execution, they have, one and all, since antiquity, failed in their expression of true art whenever they have attempted to be original. That is to say, their genius is always personal in its expression, and not universal, not divine—it is purely human. Their faces are the ideal faces of their countrymen, or of the women they love. An Italian Madonna is an idealized Italian, and appeals to the imagination of an Italian only, as an ideal of divine maternity. The Dutch Madonnas are all Dutch women, and cannot, therefore, appeal to other than Dutch men. But Greek beauty is universal because, being true art, it is strictly impersonal and divine in its expression. Greece had obtained the true principles of real art, and as before stated, reduced expression to its grand universal law as found in nature. The Greek gods and heroes are not the ideals of actual men and women; they do not necessarily possess Greek faces, forms, or features; but they are the personified delineation of impersonal ideas, powers, passions and principles, and the balanced attitude, the changing curve and spiral line, are the artistic expression of universal, hence, godlike, potentialities. They attained the acme of divine art; and, as Montesquoi profoundly says of the works of antiquity, "to believe that they may be surpassed will always be only to prove our ignorance of them." If any proof of this statement is required, it is necessary only to point out the fact that the Greeks themselves were but little better in form, feature or physique than the average healthy athlete of to-day. The faces and busts of the real Greeks and Romans, that we now possess, might pass very well for the faces and busts of many Americans to-day, if the style of dress and hair were similar; but no living man or woman could be mistaken for one of the immortals that antique marbles reveal.

I must now bring principles before you practically, lest comparisons weary, though it would not be difficult to prove that the grandest paintings of the Renaissance are those that have abandoned the Christian idea, and followed purely classical conceptions; for the nearer they have reproduced the classical idea, the greater their value as works of art.

Let us see what Delsarte's conception of art was, for upon that conception rests his whole system of expression. In the address

before referred to he says: "Science is the possession of a criterion of examination against which no fact protests. Art is the generalization and application of it. Art is at once the knowledge, the possession, and the free direction of the agents by virtue of which are revealed life, mind, and soul. It is the application, knowingly appropriated, of the sign to the thing; an application the triple object of which is to move, to convince, and to persuade. Art is not, as is said, an imitation of nature. It elevates in idealizing her. It is the synthetic rapport of the scattered beauties of nature to a superior and definite type. It is a work of love, wherein shines the Beautiful, the True, and the Good. Art, finally, is the search for the eternal type."

No human tongue could more clearly enunciate those actual principles of antique art. Bringing these true and grand conceptions of divine art to man, Delsarte says: "Man, made in the image of God, manifestly carries in his inner being, as in his body, the august imprint of his triple causality. . . . Man, considered from the point of view of art, presents three orders of functions, each one depending upon a proper and determined organic apparatus. . . . This manner of looking at man shows his two natures in all their manifestations. To each grand function of the body corresponds a spiritual act."

These statements may seem mystical and perhaps of doubtful value; but to anyone at all conversant with the metaphysical conceptions of classical authors or with the sublime philosophy of Plato, their significance will be very clear, because they are the groundwork, the foundation of the one universal law of expression, known by many names, which the ancients termed correspondences. That is to say, man is the objectified concrete image of God. He is the actual epitome of God, a miniature universe composed, like the infinite universe, of body, soul, and spirit; so that every action of the soul manifests itself in some corresponding action of the mind. This mental activity expressed itself in the physical organism, either by expression in the face, gesture of the arm, or attitude of the body, or, what is more perfect, a harmoniously blended expression of all three. When this is done, we have realized, in a degree, the acme of true art. We see this triune principle of expression embodied in its most artistic form in every great statue that antiquity has transmitted to us. For

instance, the natural expression upon the face when the soul is buoyed up with hope and optimistic ideals, is practically the same in every living person when we make allowance for the mental culture and racial difference in the individual type of face. This facial expression finds a certain artistic, that is, harmonious, correspondence in attitude and gesture of body; so that when the most perfect of these expressions has been found—not as exaggerated in any one individual, but as found impersonally in the human heart as a whole,—we can rest firmly upon this as one of the eternal principles of art, so far as the expression of hope is concerned. And when the expression becomes artistically modified to harmonize with time, place, and character, when it becomes personified in living individuality, we have attained the acme of true pantomimic expression. This is only one example, but it will suffice, all others being based upon the same immutable law of correspondence in expression between body and soul.

Delsarte devoted over thirty years to the collecting of facts in real life. He spent about fifteen years of this time in critically comparing facts with the principles or laws in accordance with which the antique statues were carved; and he found them, as we have found them, one and the same. He announced that he had discovered the basic principles of true art, and pointed to antiquity for the artistic proofs of his principles. He erred only in thinking that he alone, and not the ancients, had consciously formulated such laws and principles into a comprehensive, teachable system.

We now come to the test, the proofs of our statements. Therefore, I must bring to your notice selections from Delsarte's *Grammar of Pantomime*, and then, from the definitions there given, in harmony with the antique law of correspondence, present personal illustrations as a practical finale to my argument.

There are nine laws that constitute the *Grammar of Pantomime*, and govern the significance of motion of the human body, namely: The Laws of Altitude, of Force, of Motion, of Sequence, of Direction, of Form, of Velocity, of Reaction, and of Extension. These are all clearly defined in my first work, "*The Delsarte System of Expression*," on pages 167-174.

Of course, no sensible person to-day will maintain, for a moment, that Delsarte has exhausted the subject, or that there is

any value in the number nine; for the laws of expression may be extended almost indefinitely, or they may be formulated in a less number. We have nothing to do with Delsarte's metaphysical or religious opinions and speculations. We are dealing simply with his principles of expression; with what he thought and aimed to teach, rather than with the words he uttered or the sentences he actually wrote. But be the number of laws what they may, he has covered the basic groundwork, as I shall show by a series of statue-impersonations of Venus with the Apple, Ceres, Augustus, Cupid with his Bow, Apollo, Diana of Versailles, Mercury, Minerva, Hebe, Ariadne, The Quoit Player, Atalanta, The Fighting Gladiator, The Amazon, and The Winged Victory. I shall present them in the order named, and in doing so, I shall endeavor to illustrate the most important of the laws and principles connected with the subject of my paper.

[Mrs. Stebbins here gave the statue-poses named, explaining in detail the artistic significance of each attitude and motion.]

In the series of statues just given you have seen how the principles taught by Delsarte can be embodied. Not that he taught any such thing, because, as far as I know, he did not. I was one of the first to express his teaching in purely artistic forms; and, representing, as you do, the elocutionists of America, I should like to draw your attention, by way of conclusion, to the great value of expression in the practical use of your art. Delsarte was not a physical culturist as we understand the term. He taught no system of artistic gymnastics. He aimed to produce only a perfect expression of thought and emotion; and it is for this reason that his system becomes vital to every elocutionist. The physical organism must receive the highest form of æsthetic culture, and must respond instantly, without affectation, to every thought, if you would reach the acme of true dynamic voice-culture. Expression and voice-culture are, in fact, inseparable, if we would attain really artistic results. To devote all our attention to the voice seems idiotic, in view of the fact that the whole body shares in the production of tone. We might as well say that the exquisite music of an old Cremona violin is owing wholly to the strings and the bow, as to assert that only the chest, throat and mouth are concerned in voice-production. It is the body of the violin that is the true sounding-board, and it is the harmo-

nious unison of body and soul permeating the voice, the result of exquisite physical training, that gives the rich quality of tone that always distinguishes the really great singer or speaker.

Perfect æsthetic culture, embracing a thorough knowledge of the laws of grace and expression, is absolutely necessary for the successful presentation of elocutionary effects, and any teacher that lacks these essentials cannot fulfil the highest requirements of the profession. So true is this, that a wrong or an ill-timed gesture will completely spoil the vocal effort, and without expression of body, the voice loses all soul, all fire. It becomes monotonous, inert, frozen and dead; the vocal organs become a mere phonograph for the production of words. A recent eloquent writer has well said: "There is a very impressive and awe-inspiring power in the combination of physical and vocal strength." Nathan Sheppard, in his "Before an Audience," describes Chancellor Thurlow as rushing into the field like Achilles, and dealing destruction around him "more by the strength of his arm, the deep tones of his voice, and the lightnings of his eye, than by any peculiarity of genius."

It is an indisputable fact that mind, body and soul must be in perfect unison before we can produce the truly inspiring, mind-sustaining fire of the human voice. The whole organism must be converted into a grand musical instrument, and the soul taught to play upon the strings, before we can reach the zenith of true vocal art.



THE RELATION OF ELOCUTION TO LITERATURE.

BY NATHANIEL BUTLER, JR.

I BELIEVE that it is well known that there is a class of persons who are always ready to rush in where angels fear to tread; and, perhaps, that might seem to be applicable in this instance, where I am undertaking to address a company of ladies and gentlemen who are themselves artistically equipped and trained experts in the matter of oral expression, especially upon a subject upon which they presumably have thought a great deal. I have, however, reflected to my comfort that genuine artists are very catholic, and kindly in their judgments of others, perhaps the more so toward those outside of their own realm; and that they are ready to perceive the sincere intent beneath the faulty execution. I have, therefore, undertaken to bring to you some things which to me seem true and important, touching the relation of elocution to literature.

Upon no class of men and women was Carlyle wont to pour more fiercely the vials of his contempt, than upon those whom he called the dilettanti. These were the people who play with life; who follow the fashion of the hour; whose devotion to a thing is the devotion of novelty; they toy with art, they toy with literature, with music, history, archæology. It is all toying. When newness is gone, or a newer thing comes forward, they change the toy. They love to be amused. Thoroughness tires them, they cannot away with it. The dilettanti may think themselves serious and thoughtful, but they only touch the surface. They love their pursuit as a fad. Carlyle would have loved the word fad. "Unserious dilettanteism," says he, "earnest about nothing, grinning with inarticulate, incredulous, incredible jargon about all things." "Gracefully idle" is its attitude. Its creed

is "donothingism in practice and saynothingism in speech." What one of *us*, hungry-souled, earnest-thoughted, seeking good in life, will not join the sage in his contempt of the dilettanti?

Yet why call them dilettanti? Surely a strange fate has overtaken the word. The word means those who love, who delight in a thing, who give themselves to it with the whole heart. It should stand for heart-devotion, not for trifling fancy; for enduring love, not for the whim of the moment. And so, doubtless, it did at the first; but from standing for heart-delight, it came to mean pleasure, however temporary, and so it designated those whose devotion was merely temporary pleasure. Some daring ladies in this city, insisting upon the true meaning of the word, having banded themselves into a club for earnest and serious purposes, have bravely called themselves the "Dilettanti" and so will restore the word to its original and noble meaning.

Something of the same sort of regeneration is needed for the word "elocution;" if that cannot be, it were well that it should have a decent and speedy burial, and be forgotten. You do not like to say that you are an "elocutionist," without an explanation. You may say that you study elocution, but you insist in being understood in your use of the term. "Elocution," what does it mean to the popular mind? A thing of the outside. A system of tricks of voice, of gesture, of poses. Altogether a thing of artifice, vanity, and inanity.

But look at the word. E-locution—an uttering forth! What can that signify? Nothing else than this—that there is within something to be *uttered forth*. Nay, something that *will* utter itself forth. A thought, a sentiment so filling the mind that the mind cannot, without pain, contain it; and forth it comes with the clearness and warmth of the living, thrilling soul. No veneering, no putting on from without, no harlequin robe—an uttering forth, an expressing, a pressing out, this and this alone is elocution. Surely it is better to save a word so truly descriptive of the thing, than to bury it. Better charge it with truth and restore it to its original and noble meaning.

It is in this sense of uttering forth that I understand that you employ the word elocution in designating the subject of your profession. The purpose of all your training is to render possible the full and free expression of whatever mind and heart conceive.

Not to teach artifice, but to clear away artifice, self-consciousness, all that hinders or misdirects. To open every avenue whereby the mind may, according to nature, make known the best that is or can be in it. Nor is your art content with thus clearing away all that hinders expression; but chiefly it demands that you master the best recorded sentiment and thought of the world, and having got that within your very heart, make it your own, then speak it out for the delight and help of whosoever will hear.

Elocution, as I conceive it, is one of the noblest arts, because its function is to dispense to us all that richest of earthly treasures, which we call literature. In literature, as it seems to me, elocution finds its supreme reason for existence. Its function is to interpret literature. And just in proportion as we rightly conceive the real content, function, and place of literature, just in that proportion shall we truly estimate this noble art of expression.

In a very true sense elocution is to be regarded as a part of literary work; and not separated from or outside of it. Think for a moment of music as an art. When we talk of the art of music and its value to man, we think primarily of its performance, its interpretation; and those who minister to us in this art are the interpreters, the performers. Not alone the composer, but the interpreter as well is the musical artist, the minister of good to his fellows. Just as truly, whoever interprets literature for us is the literary artist. We have not been used to think so, because so few have been these interpreters. But whoever unlocks for me the treasures of the world's best thought and sentiment, and makes them *mine*, he is the literary artist, and whatever is to be said of the function of literature is to be said of his art.

Let us, then, ask precisely, what is literature? What is its content, its function, its rank among the arts?

In the broadest possible sense, literature may be defined to be any written record of thought or sentiment. The first man who recorded in written characters his thought or feeling, is the father of literature. In this sense treaties between tribes, dry chronicles, geometries, and theological disputations are literature.

But we may as well narrow our definition at once, because no

one understands the term "literature" in so broad a sense. Literature, as we use and understand the term, signifies one of the fine arts. One characteristic of the fine arts is that their products always give pleasure. I am not prepared to go so far as many who say that the one purpose of the fine arts is to give pleasure; still less that the purpose of literature is to give pleasure; yet we shall find this an invariable accompaniment of the fine arts; and we shall find also that literature has this marked distinctly—that it gives pleasure. It may express profound truth; it may convey valuable information, but there is something in the manner of expression that delights us. The writer not only has mastered his subject, but he also possesses the "art of putting things." In addition to the facts he has recorded, or the thought he has evolved, he has added something from his own mind, and it is that which charms us. Hundreds have written about the daisy, yet excepting what Chaucer, and Burns, and Wordsworth have sung, we do not care much what these hundreds have written. Not only the substance, but also the form of a writing determines our pleasure in it and, therefore, determines its immortality as literature.

That this element of pleasure enters into whatever we may call literature, is further evident from the fact that even valuable works whose purpose is mainly to instruct, never become classed as literature. Of this sort are text-books and technical treatises—we never call them "literature." Even histories are excluded from the realm of pure literature. Essays, poetry, fiction, criticism, and possibly oratory, have the field almost exclusively to themselves. Yet, whenever a work on history appears adorned with the graces of style, and vivified by the glowing imagination, we give the work a place in literature. So we have done with Macaulay, with Prescott, with Francis Parkman, and so we must do, I believe, with John Fiske and with others. We shall say, then, for our first definition of literature, that, as to content, it consists of thought and sentiment so recorded that the record delights the reader.

Just here, however, we must again practice exclusion. We cannot fail to perceive that what gives us only momentary enjoyment and immediately palls upon the appetite, that with which men amuse themselves for nine days and then forever neglect,

this we can never call a work of literature nor of any fine art. "Robert Elsmere," "The Quick and the Dead," "She," these are, perhaps, very good, and perhaps not; but we run no great risk in saying that they are not literature, that they will not last. Already they seem to have gone the way of "The Detective's Crime," "Tracked by a Woman," "A Life's Remorse," and all the "Duchess" literature.

Time sifts the books. Such as these are the chaff. We will not consider them. They are momentary. But when a book, an essay, a poem, is read not only by the writer's own countrymen, not only by his generation, but by men of other lands, and by a generation or two after him, then we can safely call that work literature. We must, then, revise our definition, and say that literature consists of any record of thought or sentiment whose substance or form, or both, are such that it delights other men and other times than those in the midst of which it was written. Here belong, without a shadow of doubt, Longfellow, Lowell, Bryant, Hawthorne, Irving, Thackeray, Dickens, Goethe, Dante, Milton, Shakespeare.

But it will at once be said: Shall we class Lowell and Longfellow with Dante and Shakespeare? Not at all. Of Shakespeare we can say that men have delighted in his work for almost 300 years, and we are absolutely certain that 500 years hence men will still delight in him, unless the race should perish or undergo a change inconceivable. We cannot say this of Lowell or Longfellow; we are not even sure of it in the case of Wordsworth or Tennyson. Having defined literature, we shall say, then, that its works fall into two classes: (1) Those that survive the writer and his times, but do not attain to immortality; (2) those that take a permanent place and become a part of the property of the race. Homer, Dante, Virgil, Shakespeare, the works of these the world will hold fast to, as it will to Beethoven and Michael Angelo.

Time, as I said, sifts the books and gives us literature. Again, it sifts the literature, and gives us the "classics"—classified literature, set up in one class of world books. Here we have literature in the narrowest sense; and we may define it as a record of the best that has been thought and felt in the world. Thus much of literature as to content, and of the two classes into which it falls.

Let us now ask, what is literature as to function? What is its excuse? What is it for? De Quincy, in his essay on Alexander Pope, has made for us a very useful distinction between, "literature of knowledge" and "literature of power." "The function of the first is to teach, the function of the second is to move; the first is a rudder; the second, an oar or a sail."

What De Quincy calls literature of knowledge would be represented by a scientific text-book, or even by a statistical report. These would not be pure literature according to our use of the term. But Shakespeare, Emerson, Matthew Arnold, would represent the literature of power. They do not so much instruct us as they wake us up, stimulate us, make us think. Many books might be named that combine the traits of the two classes in a high degree. But what chiefly gives value to a literary work is that it radiates power of some sort. Pure literature moves, rouses, enlarges, supplies oar and sail and all the instruments of impulsion and propulsion.

How true books broaden our horizon, how they make us incapable of the narrow conception that our little neighborhood and its affairs make up the whole of creation. We are no longer dwellers in this or that village or town. We are citizens of the intellectual universe. And as that universe expands before a man he becomes humble, less dogmatic, more charitable—a larger and better man. Even from the literature of recreation we receive this elevation and enlargement. We easily carry our best with us as, with Goldsmith, we visit the household of simple-hearted *Dr. Primrose*, or in hushed reverence, with Burns, join the worshipping group of the "Cotter's Saturday Night;" we are none the worse for a look, with Dickens, into the Marshalsea Prison; and we are hardened, indeed, if we are not touched with the tenderest feeling at the death-bed of little *Paul*. Thackeray is a safe guide through "Vanity Fair," and any man may count himself fortunate to have known *Colonel Newcomb*. Macaulay and Carlyle will give us a suggestive hint or sage counsel, and Ruskin will stimulate our reverent adoration for Him who fashioned the material universe, the Author of all beauty. Dr. Channing had a high appreciation of the power of books to build a man up. Said he: "It is chiefly through books that we enjoy intercourse with superior minds, and these invaluable

means of communication are in the reach of all. In the best books great men talk to us, give us their most precious thoughts, and pour their souls into ours. . . . No matter how poor I am, no matter though the prosperous of my time will not enter my obscure dwelling, if the sacred writers will enter and take up their abode under my roof, if Milton will cross my threshold to sing of Paradise, and Shakespeare to open to me the worlds of imagination and the workings of the human heart, and Franklin to enrich me with his practical wisdom, I shall not pine for want of intellectual companionship, and I may become a cultivated man, though excluded from what is called the best society in the place where I live."

What we get thus from literature is not in anywise measured by what we remember, but by what is added to our personality, by the degree in which we are awakened and set in motion. "Self-activity" Carlyle regarded as the best effect of any book. We might almost say that it is the only lasting value of a book that it begets in us self-activity. "The principal use of reading to me," says Montaigne, "is that by various objects it rouses my reason; it employs my judgment, not my memory." "The tendency of education through books," says Mark Pattison, "is to sharpen individuality and to cultivate independence of mind, to make a man cease to be the contented servant of the things that perish." What Wordsworth sang of the poets we may exclaim of all writers of true books:

"Blessing be with them and eternal praise,
Who give us nobler loves and nobler cares."

For here is answered our question as to the function of books. It is "to give us nobler loves and nobler cares," to make our world larger, to open our eyes, to unstop our ears, to enlarge our sympathies, to help us to know our own half-understood thoughts, to counteract the tendency to become narrow, shallow, insignificant in thought, impulse, conduct. We read, not that we may live the life of others, but that we may be awakened and stimulated and made to live the life natural to us in our best condition. The question as to the function of literature is answered once for all by saying that literature is of no lasting value except as a help to living, giving us what we may translate into impulse, motive, character, conduct; what stimulates self-activity.

Having now clearly determined what literature is as to content and as to function, let us see where it belongs among the fine arts. If any of you have had the pleasure of hearing Prof. Swing's admirable lecture on "The Novel in Literature," you will remember his definition of the fine arts. It runs somewhat as follows: "The products of skill exercised in the realm of the beautiful."

It remains to be asked, what precisely is that in a work of art that gives pleasure? What is it that constitutes the beauty? What makes it art? I believe that it is this: That it expresses in material form some emotional or imaginative conception of the mind. That material form may be sounds, as in music; or printed words; or colors; or form, as in statuary and architecture; but addressing the mind through the senses it delights the mind by disclosing the emotional or imaginative activity of another mind, the artist's. The material form will express the sentiment of tenderness, or rage, or reverence, or mirth, or terror, or love; or it will appeal to the imagination through the ideas of grace and loveliness, or of grandeur and sublimity; but if there be beauty, if the work be a work of art, it will give pleasure by expressing some spiritual conception in material form. Evidence of the delight experienced in tracing the activity of another mind is afforded by the devotion of men to the study of archaeology, and even in a greater degree, by the enthusiasm of the student of natural science. Note also Kepler's well-known exclamation, "O God, I think Thy thoughts after Thee." Now, if this be true, that a work of art is such by virtue of its exhibiting some form of soul-activity in material form, the fine arts may be ranked according to the capability of their works to express a wider or narrower range of soul-activity; or, in other words, according to the completeness with which they image the human soul.

Considering the arts thus, we shall doubtless place architecture lowest in the scale. Lowest, not in any other sense than this, that its capacity for soul-expression is narrowest. It may express the conceptions of massiveness, grace, grandeur, dignity, perhaps reverence; but the catalogue is soon exhausted. In sculpture, however, we advance a step. Whatever the attitude of the body and the position of the limbs can express, lies within the range of expression proper to sculpture. Pride, defiance, tenderness,

eagerness, terror, endurance,—these and many more conceptions of the mind may thus be embodied. But when we advance to painting, how greatly is the change increased! All the expressional capabilities of the human face are at its command. Not so of sculpture. That art relies in the least degree, if at all, upon facial expression. It has been remarked that the masterpieces of sculpture suffer but little damage even though the head is gone. But all the marvelous expressiveness of the face is at the command of the painter. It is not so easy to agree upon the relative position of music, in this classification. There are those who assert that to them it expresses all that the soul conceives, and much for which it can find no other utterance. Others say to them it has no absolute expression, and that association accounts very largely for the supposed expressiveness of music. To me it seems that its range of expression is wider than that of any of the arts thus far named. But when we seek for the medium through which the soul finds free and most complete expression, the art whereby all that we know and feel and purpose may be expressed, we are undoubtedly brought to literature. And we may define its place among the fine arts by saying that literature is the completest image of the soul, since it can express the widest range of mental activity.

We have considered literature in three ways: As to content, or what constitutes it; as to function, what it is for; as one of the fine arts, what it is that charms. Gathering up, now, the substance of these three definitions, we have the answer to our first question, Why should we study literature? It is this: Because being the record of the best that has been thought and felt in the world, literature is the most complete image of the soul, and as such constitutes the most powerful earthly help to living.

I have purposely said the most powerful earthly help to living. For I do not forget the limitations in what literature can do for us, and I do not claim nor do I believe that literature can save the world, that it can make a false man true, a bad man pure, a traitor loyal, a brute into the angel. But I do believe that it is a most powerful and necessary aid in doing these very things. It cannot impart virtue, but it can arouse, quicken, encourage, confirm it. You may lead a horse to water, but you can't make him drink. If he has not in him thirst, he won't take the water. So

you may cause to pass before a man all the array of beauty, sentiment, and wisdom, and he may laugh at it, or hate it. But the thirst is already in most men, and they do not always know it. Spread these things before them and they drink deep and are refreshed. Perhaps we cannot say that the best is imparted to them, but the best in them is aroused, encouraged, confirmed.

Thus frankly admitting the limitations of literature we call it, nevertheless, the most powerful earthly help to living.

And the help it affords is of a perfectly definite sort. If we ask what the piece has done for us we shall find the answer chiefly along one of three lines: It has helped us in our understanding, or it has helped us morally, or it has improved our taste. Read, for example, one of Pope's characteristic pieces of verse, say a section of the "Essay on Man." I will not say how much help or advantage of any kind you will derive from it. But whatever there is, consists in its appeal to the intellect, the satisfaction it affords the sense of clearness in thought and correctness in form. It is not poetry. It is versified thought, versified prose. But compare this of Lowell's:

Down swept the chill wind from the mountain peak,
From the snow five thousand summers old,
O'er open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek,
It carried a shiver everywhere
From the unleaved boughs and pastures bare.

The little brook heard it, and built a roof
'Neath which he could house him, winter-proof;
All night, by the white stars' frosty gleams
He groined his arches and matched his beams;
Slender and clear were his crystal spars
As the lashes of light that trim the stars:
He sculptured every summer delight
In his halls and chambers out of sight;
Sometimes his tinkling waters slipt
Down through a frost-leaved forest-crypt,
Long sparkling aisles of steel-steamed trees
Bending to counterfeit a breeze.

Sometimes the roof no fretwork knew,
But silvery mosses that downward grew;

Sometimes it was carved in sharp relief
 With quaint arabesques of ice fern-leaf;
 Sometimes it was simply smooth and clear
 For the gladness of heaven to shine through, and here
 He had caught the nodding bulrush tops
 And hung them thickly with diamond drops,
 That crystallised the beams of moon and sun,
 And made a star of every one:

No mortal builder's most rare device
 Could match this winter palace of ice;
 'Twas as if every image that mirrored lay
 In his depths serene through the summer day,
 Each fleeting shadow of earth and sky,
 Lest the happy model should be lost,
 Had been mimicked in fairy masonry
 By the elfin builders of the frost.

Here is no appeal to the intellect, no ethical principle involved, but there is rare satisfaction for the aesthetic sense. Compare again Whittier's "The Gift of Tritemius:"

"Tritemius of Herbipolis, one day,
 While kneeling at the altar's foot to pray,
 Alone with God, as was his pious choice,
 Heard from without a miserable voice,
 A sound that seemed of all sad things to tell,
 As of a lost soul crying out of hell.

"Thereat the Abbot paused; the chain whereby
 His thoughts went upward broken by that cry;
 And, looking from the casement, saw below
 A wretched woman, with her hair aflow,
 And withered hands held up to him, who cried
 For alms as one who might not be denied.

"She cried, 'For the love of Him who gave
 His life for ours, my child from bondage save,—
 My beautiful brave first-born, chained with slaves
 In the Moor's galley, where the sun-smit waves
 Lap the white walls of Tunis!' 'What I can
 I give,' Tritemius said: 'my prayers.' 'O man
 Of God!' she cried, for grief had made her bold,
 'Mock me not thus, I ask not prayers, but gold.
 Words will not serve me, alms alone suffice;
 Even while I speak perchance my first-born dies.'

“ ‘Woman!’ Tritemius answered, ‘from our door
None go unfed; hence are we always poor,
A single soldo is our only store.
Thou hast our prayers—what can we give thee more?’

“ ‘Give me,’ she said, ‘the silver candle-sticks
On either side of the great crucifix.
God well may spare them on His errands sped,
Or He can give you golden ones instead.’

“ Then spake Tritemius, ‘Even as thy word,
Woman, so be it! (Our most gracious Lord,
Who loveth mercy more than sacrifice,
Pardon me if a human soul I prize
Above the gifts upon this altar piled!
Take what thou askest, and redeem thy child.’

“ But his hands trembled as the holy alms
He placed within the beggar’s eager palms;
And as she vanished down the linden shade,
He bowed his head and for forgiveness prayed.

“ So the day passed, and when the twilight came
He woke to find the chapel all aflame,
And dumb with grateful wonder, to behold
Upon the altar candle-sticks of gold !”

Here is no instruction, only slight appeal to the love of the beautiful; but the piece is rich in ethical suggestion. Prose furnishes abundant illustrations. See, for example, Huxley’s address on “A Liberal Education;” Ruskin’s description of St. Mark’s; Sir Arthur Helps’s “On the Art of Living with Others.” Of course, I have selected typical examples. And it will often be true that a given work will afford help along all three of these lines. Perhaps no better example of an author who thus appeals to us could be named than Edmund Burke. But testing literature in one or more of these three ways, we shall find its value.

If this be in very truth the place of literature in the world, if it is the world’s treasure-house of thought, taste and ethics, what shall we say of that profession whose very purpose is to interpret to us for our help the best that men have thought and felt? Surely it is a profession in no sense unworthy the devotion of such as take the most serious and lofty view of life. They who follow it lightly and superficially are guilty, as they would be in

any true art, of a kind of profanity. The trifler is out of place among elocutionists. The most serious-minded, the most earnest-souled, the most conscientious may, if nature has endowed him for this art, find in it ample field for his truest endeavor.

Do you recall Addison's account of the good man whom Sir Roger appointed as parson of his parish? "At his first settling with me," says Sir Roger, "I made him a present of all the good sermons which have been printed in English, and only begged of him that every Sunday he would pronounce one of them in the pulpit. Accordingly he has digested them into such a series, that they follow one another naturally and make a continued system of practical divinity." "I no sooner saw this venerable man in the pulpit," says Addison, "but I very much approved of my friend's insisting upon the qualifications of a good aspect and a clear voice; for I was so much charmed with the gracefulness of his figure and delivery, as well as the discourses he pronounced, I think I never passed any time more to my satisfaction. A sermon repeated after this manner, is like the composition of a poet in the mouth of a graceful actor."

"I could wish," he continues, "that more of our country clergy would follow this example, and, instead of wasting their spirits in laborious compositions of their own, would endeavor after a handsome elocution, and all those other talents that are proper to enforce what has been penned by greater masters. This would not only be more easy to themselves, but more edifying to the people."

There are doubtless some objections to the adoption of Addison's mildly satirical suggestion. Yet there is more than satire in it, and most of us would willingly exchange, on occasion, the ministry of the average pulpit for the true vocal interpretation of the best literature. A good phrase, that of Addison, "more edifying to the people."

Let no one suppose that this function of your art is performed on the stage alone. More than anywhere else, the voice can perform this ministry in the select circle of friends, and in the home. Who does not know of some book, some poem first made known to him by a loved human voice, and to which that voice and interpretation gave a meaning deeper and truer than we could have reached by our own silent reading. I almost think that

poetry and fiction are never *read* until they are rendered vocally. Happy the children whose mothers and teachers can and will read to them. In no other way so well can they learn to love literature, and in no other way can they be roused to higher thought and feeling and conduct. The elocutionist in the nursery and in the school would solve many a question of discipline and instruction in righteousness.

Perhaps the noblest mission of your art is to open the world of thought and feeling to those against whom it is closed—the ignorant, the degraded, the dwellers in the slums. Were I able to command the means whereby the depraved and the sin-suffering should be uplifted to self-activity, to self-help, I would most of all send to them women of right hearts and trained voices to speak out to them the words that the best minds and hearts have uttered since the world began. Believe me, here is a great work for you. Your art has its place in the work of the world.

To us all when most weary, literature ministers the needed refreshment, not through the eye, but through the ear. Who does not know Longfellow's tribute to this helpfulness of the human voice?

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist:

* * * * *

Come, read to me some poem,
Some simple and heart-felt lay,
That shall soothe this restless feeling,
And banish the thoughts of day.

* * * * *

Read from some humbler poet,
Whose songs gushed from his heart,
As showers from the clouds of summer,
Or tears from the eyelids start;

Who, through long days of labor
And nights devoid of ease,
Still heard in his soul the music
Of wonderful melodies.

Such songs have power to quiet
The restless pulse of care,
And come like the benediction
That follows after prayer.

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music
And the cares that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

Finally, let me make bold to remind you that you cannot minister to others what you do not yourself possess. No mean, shallow, superficial person can be an artist. Whatever you give to others must first pass through your own heart. Individual personal character must be the basis of all your real accomplishment. Nowhere can it be more true than in elocution that "out of the abundance of the heart the mouth speaketh." Instinctively the world perceives this, and it honors and appeals to those whose art is the expression of their own genuine culture, their own true living and thinking.

Let me beg of you to take no less than the highest view of your art; to devote it to no lower than the highest aims, to make it in your hands nothing other than a help to living for others; and to content yourselves and your pupils with no preparation short of the truest. The school will train one in the matters of technique. But for the higher and larger preparation, which the school cannot impart, let the artist remember the words of a wise teacher of old: "Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."

DISCUSSION.

MISS MARTHA FLEMING: Prof. Butler in his paper has lifted us to such ideal heights in his thought of our art, that I am loath to break the silence. I am sure it is vocal with the voices of our

youth and our enthusiasms. Again we resolve that we will use only what is best in literature, that which will lead to the highest thinking and living, rouse the best emotions, and stimulate all healthy activities.

That this Convention was called the National Association of Elocutionists in the face of much opposition, speaks, in the profession at least, an appreciation of the original meaning of the word elocution, and a determination to hold to it as the word which embodies the full meaning of this art. Among such teachers the word does not need regenerating. To them it is already charged with thought. They are regenerating the public, teaching college faculties the true meaning of elocution, making it take its place not as a fad or an accomplishment, but among the solid studies of the college course—an integral part of the literary department, for which the student receives full credit.

After listening through this week to so many noble words, some of which have seemed to come from lips inspired, it is hard to understand or credit the contempt for elocution which is said to exist in the popular mind. But with the enthusiastic applause which has greeted these utterances in our ears we are inspired to say that this contempt will soon be among the things of the past, if it has not already passed away. Perhaps there was no more pregnant reason for its existence than the lack of the groundwork of education, the lack of culture, the lack of literature, in the hearts of those who came to study. Add to this the necessity which makes the great majority of teachers bread-winners, forced not through love of money but through lack of it, to supply the demand of this same popular mind with what promised the largest material return. 'Tis a heart sorrow to many an elocutionist that he could not always say art for art's sake, or, better still, art for soul's sake. Let us hope that the day will soon come when schools of elocution and dramatic art will require every applicant for admission to be broadly educated. A college training would be a good basis upon which to build his special work.

Over and over again this week have we heard that elocution is the giving up of the whole man to the expression of whatever in life he can make his own, the making of his body the perfect instrument, responsive in voice, speech, and gesture; that only what is in the man can come out; that only what he has grasped

of the beauty, truth, and righteousness that is in life can pass through him. Elocution finds its supreme reason for existence as literature does in the necessity for self-expression, which is a law of our being. Life and nature are moving powers. What, then, is the relation of elocution to literature?

The experience of the race is the stuff of which literature is made. Truth, righteousness, beauty are fundamental in all literature, from the myths and folk-lore to the masterpieces of Homer, Dante, and Shakespeare. Every note in human endeavor is struck in literature, every depth of passion sounded, every element of beauty woven into its fabric. Through literature can be taught a knowledge of human nature, an insight into character both natural and individual, into the springs of action, and the effect of environment upon natural character through all the various stages in the evolution of the individual. Literature but gives shape to all the material found in life; and the depth of its hold upon life and the truth of its representation determine its value. Literature suggests to the student of expression an infinite variety of character, a wide range of emotion, a universal type of man. He takes all the material found in literature, gives it form, passes it through his own personality, the one original thing in the world, and according to the sweetness and sympathy of his nature, the depth of his own life, the perfection of his self-effacement, the richness of his personality, does he enrich himself and the life of the world. He thus becomes an interpreter not only of his own thought and life, but of the thought and life of the world, ranking as artist according to the truth of that interpretation.

The difficulty of such interpretation, the magnitude of the study and preparation, the self-abnegation, and richness of personal character and charm it demands, may explain the fact of which Prof. Butler speaks, namely, that so few interpreters of literature have existed. It is an art that seems to pass away with the man. The painter, sculptor, and writer leave their work in material forms; but voice and gesture pass from us as the artist passes from mortal sight, leaving only a memory that cannot be transmitted. Said a lady to me once, with tears in her eyes, after listening to a reading by Mr. Murdoch: "That man's work stands for so much that is rare in culture and human character

that it is to me one of the saddest things in life that so much of his art must die with him."

Granting, then, that literature gives the greatest possible range of emotions and shapes them for study, the question naturally follows: What use can be made of literature in the development of voice, speech, and gesture, in opening these avenues that they may respond to the necessities of expression? Many teachers are reaching their best results not through an elaborately worked out system of technique, but by means of a few well-chosen exercises that teach poise and responsiveness of body, freedom and ease in producing tone, and skill in moulding vowels and cutting consonantal elements. These are given according to the need of the individual, and are followed or accompanied by such literary study as will develop him along the line of his greatest need, whether that be expressive quality of voice, correct English, or abandonment of body. For example, one cannot read Aldrich's dainty, airy lines without feeling in them the demand for the purest English, and responding in some measure to that demand, thereby gaining form through the influence of thought and with less waste of power than if the time had been spent in the study of form alone.

Literature is the great storehouse of the emotions of the race; it responds to the wants of every student. The power of the teacher lies in his own knowledge of technique, of which he should be the broadest student, for he must have a criterion in his comprehension of the mental and emotional possibilities of his pupil, in the breadth of his own grasp of literature, and in his personal power to quicken the imagination of his pupil, stimulating him to think with the author until the thought passes through him and comes out in the desired form. There is a growing tendency among music-masters to limit the number of their voice-exercises. More and more they are going to song and the great composers for studies. For example, instead of hours of mechanical practice of scales, a song with the scale, as "The Flower Song," from "Faust," is taken, the singer is worked up to the emotion demanded, and laughs because she can't help it, and there is the scale.

Now comes the question: What are the elements of a good recitation or reading, and how shall we meet the demand for

something new? Upon examination it will be found that what we call a good recitation has in it the elements of a good drama—not necessarily written in the form of a drama, but governed by the same laws; has a beginning, a middle, and an end; comes close, as the drama does to the hearts of men, deals with men, is in itself complete. It must entertain, but it must speak to the heart and the moral sense. The drama is the greatest of the fine arts, for it embraces all other arts—painting, sculpture, literature; and a good recitation, like the drama, will appeal to the eye, the ear, and the soul.

The elocutionist has the same right as the playwright to adapt for special use, cutting from story or sketch every word not necessary to the continuity or dramatic unity of the whole, and filling the place with expressive voice and action. His own good taste must dictate what literature he dares to touch with his pruning-knife.

Will someone say why the public, and even pupils themselves, tire of a bit of literature? A song with musical value continues to delight students and the hearts of the people, and music-masters give it over and over again as a study, while the elocutionist is ever on the search for something new. Is novelty one of the elements of a good recitation? Will someone take this up in the discussion which is to follow?

He best meets this demand, which all of us must face, who is best versed in current literature, which is the expression of the thoughts and conditions of our own time, and, therefore, receives hearty welcome; who knows the technique of the drama so well that from the poetry, the fiction, the character sketches, the dramas of the day, he can select what is essentially good and adapted to use, rejecting whatever will tend to produce wrong emotion, to vitiate taste, to react for evil on the character and life of the student. To make these selections for a student with an artist's possibilities is a delightful recreation; but to select studies for children, or for the many who are not studying for professional purposes, but for the improvement of voice, speech and manner, who wish to know how best to express themselves in the ordinary uses of life, is a difficult task.

It is a subject for congratulation that all kinds and conditions of men, women and children are coming to us for this help. I, for

one, have no sympathy with the teacher that cares only to teach artists, as it is sometimes expressed. The artist can take care of himself, if need be. The greatness of our art is that it can help the weakest to self-expression, and so become a factor in his growth. The hope of education lies in the majesty of expression, in its reaction upon the mind and heart. The love of literature created by the schools quickens into life whatever germs of purity, loveliness and truth there are in the soul, and giving them form in the voice and body, deepens their hold upon the life of the individual until they dominate the whole man. He moves up and on in the scale of being, no longer good by conscious effort, but so led on by goodness that it is impossible to be otherwise.



QUESTION-BOX.

I.

Does not Delsartism tend to the neglect of voice-culture?

Answer.

THE PRESIDENT: Is anybody prepared to discuss it?

MR. MOSES TRUE BROWN: How long have we in which to answer?

THE PRESIDENT: Three minutes.

MR. BROWN: In three minutes, then, I should say it did tend to the neglect of voice-culture. From all the knowledge I have gained of Delsarte, I find the thread of his race running through his teachings, in that regard, and there is where I should look for its limitations. All that I have been able to find after the most careful search through Delaumosne and Arnaud and Steele MacKaye, and others,—all I have been able to find of Delsarte's teaching of the voice is certainly inadequate to the Saxon. It may do for the Gallic or the Latin races; it scarcely does for the Anglo-Saxon race, the average Englishman or the average American, it seems to me. "Why?" you ask. If you will look at Delaumosne (and there you will find the longest treatise on voice-teaching), if you will look at Delaumosne, I think you will find that with his concentric, his eccentric, his normal and his moral, and so on, he makes confusion worse confounded even for the Delsartian. The point is this: Rhythm rules so largely in the French, that he constantly has in mind French rhythm in his teaching of the voice. It takes a philosophic mind, one must make a philosophic study of all that pertains to the teaching of the voice, to make Delsarte even intelligible, much less of general application. I should, therefore, say, Mr. President, that it seems to me that Delsarte—I refer to Delsarte, not to what has

been built upon Delsartism—Delsarte is vastly inadequate, so far as I have been able to trace the matter, in his treatment of the human voice.

II.

Where is the gain in using mental, emotive, vital in the Delsarte psychology, over the intellect, the sensibilities, and the will in the old psychology?

Answer.

THE PRESIDENT: Here we have three volumes of an encyclopædia.

MR. BROWN: Where is the gain in using the terms mental, emotive, and vital, over the division of the old psychology, from all time, commencing with Aristotle, and all the way down, of intellect, feeling and will? When I speak to-morrow I shall attempt to illustrate where the gain is, in a practical working system. I believe we can justify, from the very top to the foundation, the use of these terms, making them splendidly practical before students, making them mean something, not mere vagueness. Where, then, is the gain? I should say here: The terms, mental, emotive, and vital can be justified as psychological distinctions, fully and thoroughly, as philosophy, and can be applied practically so that he who runs may read. That would be my answer to that question. In regard to the will, Delsarte may have been wise when he said: "The will lends itself to whichever state of being is in action at the time." Now, this is empiric; and you put it to any fine psychological scholar and he will tell you that it is empiricism. The will stands within, the modern teacher might say, the intellect, the vital, the life; and the mentality, the thinking machine here, stands outside, we might say, these three things which can be so clearly defined that nobody can mistake them, and they say: "Let me move in here." Says the vital: "Let me give my sign both of voice and pantomime;" then the emotive says: "Let me give the sign of emotion everywhere known, everywhere recognized;" and then the mental: "Let me in, too, so that I may give through this fluent body the sign of the intellect." That is all there is to that. I think it is a great gain practically; and then it squares with whatever may be said by any psychologist who happens to be traveling around and wants to make a fuss about it.

III.

Is there any gain in voice secured by the study of the anatomy of the vocal apparatus?

Answer.

MR. R. I. FULTON: I have not thought of this particular question at all, but I should answer it in the affirmative. Does a man gain anything in his power to run an engine by studying the engine? Does a man gain in his knowledge of how to perform any mechanical work by studying the tools and machinery with which he is to perform it? Certainly he does. Very much of the bad voice-work is due to the fact that the pupil has gone through certain vocal exercises without knowing what he was doing, how he was doing it, or what he was doing it for. If we are to have practical vocal culture we must understand the organs with which we make vocality. On the other hand, I would say that you need not spend one-half of the year that you have set apart for the study of elocution in an exhaustive examination of the structure of the vocal organs. There is no necessity for that. If a man points out to me 35 vocal organs, and proceeds to explain at length and in detail, the exact structure of each, I think he is carrying it a little too far. But a pupil can, in a general way, and in a short time, learn the anatomy and the physiology of the vocal apparatus; and it stands to reason that he can do better work in the way of voice-culture because of that knowledge.

MISS JULIA P. LEAVENS: Sir Morell Mackenzie says it is not necessary for a child or a man or a woman to understand the vocal apparatus in order to produce good sound. I certainly do not know anything about my own, and I have been able to produce pretty good sound for a great many years. I had a teacher who undertook to put what I called an infernal machine in my mouth, to hold my tongue down—perhaps she thought I needed it; the result was that I was all tongue. All that I could think of was that awful machine on my tongue—I never used it. She was able to get it in my mouth only once or twice, and I have never made any study of the vocal organs since then. It is very nice and very philosophical to understand the anatomy and physiology of the voice, but I do not think it is necessary. It is

not essential to understand and to teach the child all these things down in the throat—I don't know the names of them, whatever they are; I don't think it is necessary to understand them to produce good tone, nor to show others how to produce good tone. They can bring the word to the front of the mouth so that the articulating organs can act upon it; they can understand resonance, phrasing, flexibility, smoothness of voice, and all those things that are necessary to good tone-production, without understanding the anatomy of the apparatus. That is my experience.

Mr. G. W. Hoss: I do not care to take a decided position before you upon this question, but simply to come in here as a compromise between the two parties, and by that fallacious mode of reasoning—by analogy—I would like to suggest to the Convention that there is always an upper side as well as an under side to things. Now, then, by analogy a musician takes my daughter to prepare her for the mastery of that beautiful instrument, the piano. The musician does not count the muscles or name the muscles in the fingers; she does not count the joints or name the joints. She makes no anatomical analysis of that wonderful and mysterious thing, the hand; she simply goes to work. Take that for what it is worth. Secondly, take an illustration from something not so delicate, perhaps, but more popular just now. In training for athletic sports, in training those fine horses for the race-track and the hunting-field, in no case do you proceed with an anatomical analysis. You speak of laws; you speak of tone; so you speak of power of muscle; so you speak of movement. But in each case you proceed directly to the result. Now, I don't care to give my own opinion, or to define my position exactly, but these things look somewhat that way to those who sit and listen. I will just say in closing that I read almost everything in my early work; I wanted to know everything. I spent quite a long time during my early work in committing to memory and studying the different organs and their various uses; but I did not find that my voice gained either in power, sweetness, or flexibility. Maybe I have committed myself.

MISS CORA M. WHEELER: I wish simply to say that it seems to me that this whole matter, on the teacher's side, is very much

like the feeding or the educating of the child in any other department. The teacher should understand it all. The skill consists in giving the child the right thing at the right time.

A LADY MEMBER: Is it necessary to know how a gun is made or put together to be able to hit the target? Would it not apply in the same way to the use of the voice?

MR. S. H. CLARK: I do not think we are nearly so far apart as this discussion would lead an outsider to believe. I do not think for a moment that Professor Fulton would commence his teaching with the remark: "We shall now proceed to study the voice." I think, also, that we may be led to infer that a vast amount of time will be required for this branch of study when, in fact, a very short period is all that is necessary for the average student. I think it is well for a student to know that it is physiologically bad to have a depressed chest, and hence I say to a bright man: "Here, now, get your chest out better; the object of this exercise or this thought is to fill you up; to give you greater power." I think that might fairly be termed a part of vocal physiology. I think that we would say, on the other side, with the idealists of old and those who survive them to-day: "Don't start in with vocal anatomy." But they themselves having gone through this training, perhaps empirically, naturally desire to learn what is the scientific basis of what was to them empiricism; so the teacher, when his voice has been well trained, should verify by scientific means the training which has produced his voice. I think when we look at it in that way, we are not nearly so far apart as this discussion would seem to imply.

MRS. MAY DONNALLY KELSO: I merely wish to say a word in regard to the statement made by Mr. Hoss as to piano technique. The advanced methods of piano technique teach the anatomy of the hand most successfully. Pupils are taught individual, conscious control of each muscle. In that way many of the bad effects of the old systems of teaching and practice are avoided. The hand is treated even from a medical standpoint, we might say. Under the old system of teaching, webbed sinews were often the result. By understanding the muscles used in certain exercises, and by not overusing them, these bad effects are prevented, and the delicate effects which are desired are

obtained. I, therefore, wish to suggest that an analogy may be drawn from this to support the opposite theory.

MR. G. R. PHILLIPS: If knowledge of the anatomy of the vocal organs is not essential, can it be hurtful? One lady has asked: "Is it necessary to understand the mechanism of a gun in order to be able to hit the target?" Will you be able any the less to hit the target because you do understand the mechanism of the gun? Will knowledge prove a detriment? I fail to see the point; and I cannot understand that if I know the anatomy and physiology of my throat and my vocal organs, it is going to be a tremendous barrier to my being able to produce good sound or tone. As a matter of fact, in teaching I spend a very few moments—and I have never found a pupil who was not delighted with those few moments—in showing them pictures of the throat. I do not put any diabolical instruments into their mouth. I show them that they have two passages in their throat, and that they do not produce the tone from the passage where the food goes. I have never seen a pupil who was not delighted with the knowledge thus acquired.

MR. T. J. McAVOY: I want to state that Sir Morell Mackenzie was a throat-specialist, and, therefore, when a student, by overexertion, had injured his throat he repaired to Sir Morell Mackenzie, and Sir Morell Mackenzie repaired the throat. There may, therefore, have been method in his madness. Mr. Phillips has stolen my thunder, and has said almost everything that I wished to say. It seems to me, however, that the impression should be made on every pupil, on every student, that the organs of speech are very delicate. They are as delicate as those of the eye, and misuse or abuse will soon ruin them. Let pupils understand that they must not strain their vocal organs. Let them learn the proper use of each of the organs. A knowledge of that will never interfere with the culture of the voice, and may be of immense good.

A GENTLEMAN MEMBER: Know thyself is a good rule in life. Is it not a good idea to study how we may exercise our muscles in order to become a strong blacksmith? It is not absolutely necessary that we should study it, but if we wish to

become like the pugilists of this country, if we wish to become champions of England, Australia, and America, is it not a good idea to know ourselves, to study ourselves? It certainly cannot be a barrier to our success; and does it not tend to give us greater control over our muscular and our mental powers not only to know ourselves but to study ourselves? If we know the truth, in my opinion, the truth will set us free.

MRS. S. ETTA YOUNG: I only wanted to say this: I think we cannot know too much of the organs of the voice or of the ear, if we can forget that knowledge when we come to use them, and let the soul have full sway.

IV.

Is there not an effort in many cases to get more out of Delsartism than its author intended to put in it?

Answer.

MR. McAVOY: I move that the discussion of that question be deferred until to-morrow, when the matter will be up for consideration.

MR. E. P. PERRY: I second that. Carried.

V.

Is there not an undue prominence given to pose, poising, costuming, and the like, in some of our work?

Answer.

MISS ALBERTA OAKLEY: I believe we are to have a paper on "The Modern Tendencies of Elocution." Perhaps it will be answered in that paper.

MR. BROWN: I move that we lay the question on the table.

MR. FULTON: I second the motion. Carried.

VI.

Would not our *Voice Magazine* be more satisfactory if given in two issues—one for singers, one for elocutionists and readers? Mr. Werner to answer.

Answer.

THE PRESIDENT: We have no *Voice Magazine*, and, therefore, the question cannot be answered.

MR. G. A. VINTON: Cannot we hear Mr. Werner's answer?

THE PRESIDENT: Mr. Werner is not responsible at all; it is not his *Voice Magazine* that is referred to.

Moved and carried that Mr. Werner be allowed to answer the question.

MR. WERNER: After twenty years of study I am unable to say where voice ends and speech begins. I should like some one to draw the line of demarcation.

VII.

Where should the line of separation be drawn between the actor and the public reader as regards dramatic action? I should like to hear from Mr. Mackay and Mr. Pinkley.

Answer.

THE PRESIDENT: Mr. Pinkley will have a paper on that subject, or something pertaining to the stage. We should not, therefore, anticipate his paper by discussing the question now.

Mr. Vinton moved, seconded by Mr. Brown, that the discussion of the question just read be deferred indefinitely. Carried.

VIII.

Do we not need a revised nomenclature in elocution?

Answer.

Mr. Vinton moved, seconded by Mr. Pinkley, that the question be laid on the table indefinitely. Carried.

IX.

Should not elocution be treated less as a fine art, ending in itself, and more as a practical art leading up to oratory?

Answer.

MR. PERRY: I move that question be referred to Mr. Clark, to be answered on Wednesday.

MR. HOSS: I second that motion.

Mr. Clark moved in amendment, seconded by Mr. Vinton, that the question be laid on the table. Lost.

MR. CLARK: I have no desire to shirk this question, nor to

avoid any work that the Convention may desire me to perform; but I already have to read a paper before the Convention, and have numerous other duties to discharge, and I, therefore, move in amendment that the name of Mr. Chamberlain be inserted in lieu of my own.

Mr. Perry moved the previous question, and the previous question being put, the original motion was declared carried.

THE PRESIDENT: The question is now referred to Mr. Clark for Wednesday.

X.

Is there not confusion in the names and work of our schools, one calling itself School of Oratory, another School of Elocution, another School of Elocution and Oratory? The School of Oratory sometimes steps into the place of the School of Elocution, and vice versa. Can these things be remedied?

Answer.

On motion of Mr. Brown the question was laid on the table.

XI.

Is it wise or safe for a man to say in his advertisement he has the best school in the United States? Does he know all the schools in the United States?

Answer.

On motion of Mr. J. Walter Hosier the question was laid on the table.

XII.

Is there any inexpensive collection of orations, except the two Bunker Hill orations?

Answer.

THE PRESIDENT: Will anybody answer that?

MR. W. B. CHAMBERLAIN: I should like simply to name Professor Johnstone's collection, entitled "American Oratory," which has some dozen or two of the best American orations entire. Mr. Johnstone is a fellow of Princeton College.

MR. T. C. TRUEBLOOD: I should like also to mention a col-

lection published by Heath & Company. It has a number of excellent orations in full.

THE PRESIDENT: You will see that this runs us into the question of advertising.

MR. TRUEBLOOD: I have no interest in the book, sir.

XIII.

Can elocution be successfully taught by one lesson per week?

Answer.

MR. CHAMBERLAIN: I move that we have twelve half-minute replies to that question. Carried.

MR. HOSS: It depends upon the teacher.

MR. H. M. SOPER: It depends upon the pupil.

MISS OAKLEY: It depends upon both.

MR. CHAMBERLAIN: It depends upon the time given.

MR. PHILLIPS: It depends upon all three.

MR. HOSIER: It depends upon how many weeks he is taught.

A LADY MEMBER: It depends upon the number of years the pupil keeps at it.

ANOTHER MEMBER: It depends upon the earnestness of the student.

MR. PINKLEY: No! Yes!

ANOTHER MEMBER: It depends upon all these things.

MISS MIRIAM NELKE: There are different degrees of success, and half a loaf is better than no bread.

ANOTHER MEMBER: It depends upon what he is doing between the lessons.

MR. J. P. STEPHEN: Is one sermon a week enough to make an elocutionist good?

XIV.

In the President's address, human nature as found in the United States was suggested as a great school for all who would study emotion. Is there any systematic and logical arrangement of the emotions in printed form to assist the student in elocution?

Answer.

Moved and carried that the question be laid on the table.

XV.

The Rev. Dr. Alger told us that Herbert Spencer was such a gross materialist that he left out of his philosophy spiritualistic expression. Is this true? Will Professor Brown please answer?

Answer.

MR. CLARK: I move that it be laid on the table.

MR. BROWN: Mr. President, I will not waste any time; I shall take but a moment. This morning I thought of that question, and I will simply read this, which bears its own comment. I want to say that I have been so delighted with my friend Alger's splendid presentation of the Delsarte theory that I have not a word to say there.

MR. CLARK: Have we right to discuss questions outside the realm of elocution?

THE PRESIDENT: The Question-Box has not been limited.

MR. BROWN: Herbert Spencer, in the best sense of that word, is an agnostic, as a great many philosophical thinkers are. Do not let bias or prejudice now infect your minds. I am an agnostic in the truest sense of that word. An agnostic simply confronts all that is, and says of some of the great phenomena of which he is conscious, such as time and space and force, "I don't know." That is what I mean by an agnostic. Now, that does not declare that a man is an atheist by any manner of means. And I will simply say that it seems to me that this philosopher is one of the profoundest theorists that the world has ever known. Here is what he says: "Among the mysteries which become the more mysterious the more they are thought about, there will remain the one absolute certainty that man is ever in the presence of an infinite and eternal energy from which all things proceed, the power by which planets gravitate and stars shine."

XVI.

Should music and dancing be permitted in recitation?

Answer.

MR. HOSIER: I should say, no.

MR. CLARK: I should like very much to say a few words on that subject, and see if we cannot find something practical. No one objects to the introduction of extraneous matter more than I do. No one endeavors to represent an author as he intended to be represented more than I do. In my selection last evening, if I may refer to it, the lullaby was the whole thing; the words were merely the means of conveying the lullaby to the audience. Now when we come to a selection where the author says that the words were sung, it depends upon whether those words are the primary thought or not whether they shall be sung. For instance, in "Aux Italiens," in the first part the man is in a reverie; and as he is sitting and thinking of the past, it seems to me that those words should not be sung; but when, after the conclusion of his story, he recalls once more the music, "And oh, the way that voice rang out," it seems to me that it would be a proper interpretation to have the man burst forth in the song thus recalled. I think that reading it would be perfectly right, also; but the introduction of the song would, it seems to me, be consistent with the thought of the author. We are all in danger of too hasty generalizations. Don't let us say: "I never will sing while reciting," and "I never will dance," but let us wait until the occasion presents itself, and then, bringing all our taste and judgment to bear, let us try to see how best we can interpret our author, and best conceal ourselves.

MR. HOSS: So many of the things that have been said this morning are pleasing, and, from the standpoint and in the judgment of this humble speaker, so suggestive, that it is very difficult to individualize; but there seems to me in it all to be a trend toward one point. The point aimed at in all our teaching, according to what seems to be the consensus of opinion in this Convention, should be to get rid of the "namby-pamby." That seems to be the sentiment most generally expressed in this body. Now, all I want to say is this: While we may all feel this, the teacher who is giving the entertainment, or the school, may say, "Public sentiment demands it." If I can get two lines of thought before you I shall have done all that I desire. The old

economic law is: "Demand creates supply." Yes; we all know that. But there is a law, Mr. President, the converse of that, and one which, as teachers, we all ought to learn: "Supply creates demand." Let us furnish the supply, and work on patiently and hopefully and courageously, believing that by-and-by, if we supply a high quality of intellectual food for the public, we shall create a demand for it. I believe it can be done.

MISS JESSIE COUTHOU: I have a few words to say in regard to a brief paper given here last Thursday morning, in which was condemned music, either vocal or instrumental, in connection with recitation. If the lady is a professional reader or teacher of elocution, I would respectfully ask her what is to be done in such selections as the old, familiar "Fall of the Pemberton Mill," where the author says: "A woman's voice rang clearly out above the roar of the flames, 'We're going home, we're going home, we're going home, to die no more!'" Shall these lines be recited or sung? In that beautiful poem, "The Maiden Martyr," we find these words: "She sang the psalm, 'To Thee, my God, I lift my soul.'" Shall the words be recited or sung, as they are intended to be? You all remember with what a charm Mrs. Serven recited "The Low-Backed Car," and how its beauty was enhanced by the introduction of the singing. I need not mention the complete success of Prof. Clark in the lullaby when he sang, where the author clearly intended the reader should. How unnatural it all would have been had he attempted to put the little one to sleep by simply repeating the words, "Bye baby bye, bye baby bye." I think I have never heard anything more beautiful when Mrs. Brown recited "Douglas, tender and true," with a soft piano accompaniment; and did you ever hear recited Benjamin F. Taylor's "Money Musk" while the old tune is being played on the piano or violin? Unconsciously we close our eyes for a second and can see

"The fiddler who sits in the bulrush chair,"

and we think that we are in the midst of an old-fashioned husking-bee. What shall we do in those grand old selections like "The Bells," if we are not to imitate the sound of the bells, as was so successfully done by Mr. Vandenhoff and some of the finest elocutionists in America? If we cannot do this, I say do

not attempt the selections at all. Once more, there is that beautiful old poem, familiar to you all, "Rock of Ages." The poet says distinctly:

" 'Rock of Ages, cleft for me,'
Thoughtlessly the maiden sang.
* * * * *
" 'Rock of Ages, cleft for me,'
'Twas a woman sang them now.
* * * * *
" 'Rock of Ages, cleft for me,'
Lips grown aged sang the hymn."

Shall the lines of this grand old hymn be recited or sung? Elocution and music are twin arts; they are like brother and sister, and should go hand in hand. Let us refrain from condemning the introduction of music, either vocal or instrumental, when it is performed in a thoroughly artistic manner, and is required to bring out the author's full meaning.

MR. BROWN: It seems to me that art dignifies even trivial things, and that if there should occur in a selection a place where a young lady could move gracefully, and put in a little dance, so that it were done *artistically*—that is the point, exactly—why, then, it would be charming. It was said that Salvini could open a door on the stage so that it was a delight to see him do that very thing. One rule I have in my own work with students: Many pupils want to try a selection that Jessie Couthoui or somebody else has given, and they say: "Oh, you should have heard it! The way she sang that beautiful refrain just filled me. I want to try it." Now, it requires a great deal of courage to say to some of them: "You can't sing worth a cent; don't try it." That is just it exactly; nothing is so painful, it seems to me, Mr. President, as someone coming before us and attempting to sing when he cannot sing at all. Don't attempt it in public as art; attempt it in your school before the students as on the road to art; that is the best way. Leave off what you cannot do; that is a great thing. Learn your limitations, and be governed by them.

MR. CLARK: I am very much interested in this subject, the introduction of what some would call extraneous matter. I should like to agree completely with the remarks of Miss Couthoui, but

I cannot do so. I want to try in the moment at my disposal to lay down something more definite. Now, in that statement, " 'Rock of Ages, cleft for me,' thoughtlessly the maiden sang," we know the object of the author there is not to bring in the tune, or anything of that kind; the fact is, the maiden was prayerful. It is a matter of interpretation; but to me the beautiful suggestiveness of the thought may be marred by the singing, while there is no possibility that it may be marred if the reader uses the speaking-voice. The fact that the author said she sang it is no warrant that we should sing it. In "The Low-Backed Car" I think the best effect is obtained by speaking the words, for this reason: The four refrains of "The Low-Backed Car" differ each time, and when you sing them you are limited to the notes of the music, while when you speak them you have the infinite variety of the speaking-voice in which to portray what is to me four distinctly different meanings. When they are limited by the musical scale, you, to that extent, lose the effect. So I say it is altogether a matter of taste and judgment.

MR. HOSIER: I should like to ask the gentleman a question: Did he ever hear "Rock of Ages" rendered artistically, without the music, in public?

MR. CLARK: Yes; I have heard hymns, such as "Lead, Kindly Light," read with much better effect than I ever heard them sung. That is merely my opinion, however.

MRS. YOUNG: I think that this, perhaps, will lead to some light on the subject: If the soul can manifest itself better through speech, if it can interpret the thought better through speech, that is what that person should do; if through song, let it be sung. If we feel that we can express the author's thought only through song, let the notes come. Let them come if they come from the soul. Let us not be bigoted; perhaps one person could give "The Low-Backed Car" more artistically through song; another would express the thought much better through speech. It is the same with "Rock of Ages." It can be impersonated. If impersonated, we should, of course, carry out the idea of singing, but if, as Prof. Brown says, we cannot sing, let us not try to express our thought through song.

XVII.

Can extemporaneous speaking be taught; and if so, how?

Answer.

MR. HOSS: I say, yes. But "how" would take all this day to tell it. It certainly can be taught if there are laws of mind; and unless the world is all wrong, there are laws of mind and theories which we can definitely accept as true, notwithstanding all the darkness in metaphysics. Now, if it be true that there are laws of mind, they surely can be applied to any of the probable phases of reasoning. As to the "how." I will state at the outset that I have been dealing with that question for sixteen years in two universities, and in my own school for the last three years. I have reached results that seem to prove that it can be taught. I have had one who hesitated, and stopped, and filled his speech with "ahs" and "ohs," in a few months reach that point of self-control in the holding of his thread of thought, that he stood easily, did not hesitate, used appropriate gestures, and in the outcome of a year that young man spoke easily, readily, impressively, and sometimes eloquently. That was the simple result of training. That is one of my favorite thoughts, Mr. President, and I am glad that the subject has been brought up for discussion. The proof of the importance of this matter has been impressed upon us this morning. Who has aroused our thought to-day more than the gentleman who stood before us a few moments ago and said so much in a few minutes' extemporaneous talk. I say, Mr. President, modestly and yet with deep conviction, that the man or the woman who is to interest this world, and to lead its thought to higher purposes and more splendid achievement, is the man or the woman who can spring to the feet and utter themselves extemporaneously. In congress, on the political platform, in the pulpit, there is the secret of power. It must come into the school-room. It is my belief, it is my hope, although I may not live to see it, that a great work for the cause of extemporaneous speaking as a branch of education shall be one of the achievements of this admirable organization.

[On Saturday afternoon, during the Unfinished Business, the following points were discussed.]

A LADY MEMBER: There is one question that has not come

up at all during the Convention and that is, a means by which to attain the culture that has been made so prominent. It seems to me that the extension work in some of the larger universities and colleges in this country may afford that means. They give courses in the higher mathematics, science, history, literature, English, French and classic literature, and in languages. I know they are a great success, and the lectures are so arranged that teachers lose as little time as possible during the week. I hope that some day elocution will be placed on the same list and be granted a place in the extension course of the universities.

MR. TRUEBLOOD: I should like to say one word on this question of culture. Of course, I think it is the duty of everyone in the profession to urge upon his students to get as much of a liberal education as it is possible for them to acquire; but I doubt the advisability of demanding a diploma from a recognized university. That is not required in the other professional schools. Take, for instance, the Schools of Law and Medicine in the University of Michigan. They simply require diplomas from recognized high schools throughout the country. It does seem to me that before our pupils finish their course, and before they are recommended as teachers of elocution we should require that they be able to enter the freshman class of a leading university; and that we should gradually raise the standard of culture as much higher than that as we can. We cannot have it too high.

A LADY MEMBER: In regard to instruction in the organs of speech. I claim that the teacher who knows nothing about this matter should not have a pupil. I think they must make about as bad mistakes in regard to those organs as did the young lady who, having some elementary information in regard to the anatomy of the vocal organs, at the dinner table asked for a piece of the chicken's windpipe. I think nothing will awaken reverence for the divine being sooner than a study of those delicate organs of speech, so wonderfully constructed, that are capable of producing such wonderful results.

MISS LEAVENS: I want to speak on a point that Miss Currier touched, that is, pronunciation. You will remember that Miss Currier emphasized it very nicely in her own pronunciation while reading. I held my pencil in hand, as I have done at other times

during the Convention, and I did not once bring my pencil to the paper during her reading, for she did not mispronounce a word. In the same kindly spirit that has been manifested all through this Convention, I mention the words that I have heard mispronounced. You ask my authority—Webster, Worcester and the New Century. There is a slight disagreement, but not in 999 times out of 1,000. It has been my experience that there has been little change in the authorities on pronunciation. To be sure, Prof. Somebody has pronounced “pro’gram” “program’,” some other Professor has pronounced “in’teresting” “interest’ing,” and so on; but the authorities have been just the same all the time. So with the word “finance.” I have Johnson’s Dictionary of 1819 and I have looked up that dictionary and all the principal dictionaries that have been brought out since, to see what changes have taken place, and I find that Johnson pronounces the words “finance’” and “financier’,” and through all the years the authorities have remained the same. I would say, in all these words never take anything for granted because Professor So and So says so; go to the authorities. I find no authority for “ty-pify;” I never heard it before. “Appara’tus” I have heard pronounced “apparat’us,” but there is no authority for “apparat’us” for the last 25 years; “inquiry” is repeatedly pronounced “in’quiry;” “indis’putably” is repeatedly pronounced “indispu’tably;” “precedent” as an adjective is always “prece’dent;” “spontaneity” is always pronounced “spon-tane’ity;” it is “pred’ecessor,” not “pre’decessor;” “data” is “da’ta” and not “dat’a;” possibly “dat’a” is Latin, but I see no reason why it is good taste to introduce a Latin term with a Latin pronunciation any more than we would introduce a Spanish word or a German word. Let us speak English. I am anxious that we should have good English speaking, and I wish we had but one authority in the language. “Status” is “sta’tus” and not “stat’us;” it is “in sta’tu quo.” I will say, however, that I have never been in a convention where I have heard so few words mispronounced as I have here.

The President here announced that the lady’s five minutes were up.

MISS LEAVENS: Gracious! I’m not half through yet. Just one word as to the long *u*; this fault of pronouncing *u* as *oo* is very common and should be guarded against.

COLLEGE SECTION.

[For the convenience of readers of this Report, it is thought advisable to put the accounts of the different sessions of the College Section together in compact and consecutive form. When this part of the program was reached Tuesday forenoon, Mr. S. H. Clark explained the object of the Section, and a special meeting of those engaged in college work was called, to be held immediately after the morning session of the Convention.]

TUESDAY FORENOON.

In General Convention.

MR. S. H. CLARK: Mr. President, ladies and gentlemen, I have been urging, in connection with one or two of my fellow committee-men, that this "College Section" be given a prominent place on our program, but I do not propose here to enter into details. I simply want to say that all of you are invited to take part who are engaged in college or university work—and I do not mean by that, with all due deference, young ladies' schools; that was not our purpose. Of course, it is for you to make it have that trend; but we are then just the same as we are now here. The object sought to be attained is the discussion of matters pertaining to instruction in elocution in the colleges and universities: First, How shall we best instruct students in universities and colleges in this art? Secondly, For the purpose of establishing some system of interchange of credits, if that be possible; so that a man who has received a certain amount of instruction in Brown University can go to Jones University and say: "I want credit on my curriculum for so much work with Professor So and So." I have come here with the authority of my own university to make certain definite statements to this College Section; and I know if this could once be established, the whole tone of the elocutionary art would be improved and its prospects advanced. So that I say, while we have no right to

keep anybody out, we ask you to leave it to the college men and women to discuss those matters specially appertaining to the College Section. I think that makes our idea clear, and we hope permanently to establish this College Section; to have a regular day for its work, or have it in a separate room, as is the case in the other conventions of a similar character.

FRIDAY FORENOON.

In General Convention.

MR. R. I. FULTON: I believe there was a request that the President call a meeting of what has been called the College Section, and that the President should preside over that meeting, and that everyone now in the room should remain.

THE PRESIDENT: That would have to be done by motion, and the mover should explain what is intended. Your President has no information as to the intention in this regard.

MR. FULTON: I therefore move that you call a meeting of the Convention immediately at the close of this session, the same to be a meeting of what has been called the College Section hitherto, and that it be presided over by the President.

MR. E. L. BARBOUR: I second the motion.

MR. FULTON: Once again, I wish to explain that this is part of the work of the Convention. You are all members of this College Section, and the whole purpose of this movement is that, through united work in the colleges and universities, we may accomplish results that will be of vital importance to every member of this Association. That is all we desire to do.

THE PRESIDENT: The President would take this opportunity to say, in explanation of this peculiar situation, that when the College Section was announced the other day he did not understand what was meant by it, but supposed that it referred to some question which was to come before the Convention for discussion. But, instead of that, a portion of the Convention constituted themselves a committee—not with any improper intention at all,—became a committee, and discussed certain questions which they deemed it right and proper to discuss, but which the whole Convention would undoubtedly like to hear. I will say here now that this is one united body, and no committee can be

formed of this Convention to do the work of the Convention without the consent of the Convention. We must have that properly understood; it means simply law and order in this Convention. When you commence to group yourselves in classes—and I mean no disparagement to anyone—you begin to diverge from the common centre, which will finally result in individualizing the entire Convention, and so break up the union which you have established. My whole sympathies are with you in all that you do; but you will have discovered that I am such a law-and-order man that I want it done by law and order. I have taken up these moments of your time to explain my position.

The motion to have the Convention called together at the close of the session, with the President in the chair, was carried.

THE PRESIDENT: I will declare the Convention adjourned; and you are now here as a Committee of the Whole. If you have any business to transact, I am now Chairman of the Committee of the Whole.

In Committee of the Whole.

MR. FULTON: Mr. Chairman, in stating the object of this Committee of the National Association of Elocutionists I feel that I can speak freely, from the fact that elocution and oratory are already firmly established in the university which I represent. We feel that we can do most for the interests of every teacher of elocution in this body, whether he be a professor in a college, or the principal of a school of his own, by bringing certain influences to bear upon the faculties of our universities and colleges through the action of this Association as a body. I come here with the knowledge given me this morning by a professor in a leading university in the West, that when our Association will establish certain facts connected with the teaching of elocution and oratory, as a mental development and a practical study, in the various college curricula, the colleges will so recognize it. We feel that if we can take such action in this Convention as will lead to these desired results, we shall advance the interests of every member of this Association. That is simply a statement of what we wish to do in what has been popularly called the College Section, now put in proper and legal form, I hope, by the action of this body.

MR. CLARK: I might add this to what has been said, that a set of resolutions has been informally drafted, but, unfortunately, they are not with us at this moment; therefore, if you will appoint a committee of one, that is all that is necessary to present the resolutions at some future session of this body.

MR. E. P. PERRY: I move that a committee of one be appointed to report the resolutions at an adjourned meeting.

The Chair appointed Mr. Clark as a committee of one to present the resolutions.

MR. CLARK: I move that the committee now rise.

THE PRESIDENT: The committee will now rise to meet at four o'clock this afternoon, at the close of the afternoon session of the Convention, to hear the resolutions then to be presented by Mr. Clark.

FRIDAY AFTERNOON.

In General Convention.

MR. CLARK: As the committee of one appointed by the Chair to present the resolutions relating to the College Section, I submit the following:

The Committee beg to report the following resolutions for the consideration of the Convention:

First: That a committee of five be appointed, which shall correspond with the universities and colleges of the country for the purpose of ascertaining the extent and character of the instruction in elocution and oratory in such institutions, with the ultimate object of establishing an intercollegiate elocutionary standard. That said committee shall also correspond with the teachers of elocution in the colleges and universities, to gather data as to their work, such committee to report at the next annual Convention of the National Association of Elocutionists a tentative course or courses to be recommended to the colleges for college work in this department.

Secondly: Resolved, that a committee of three be appointed by the Chair to prepare a statement setting forth the consensus of opinion of the National Association of Elocutionists as to the educational value of elocution and oratory in the colleges and universities, and that the report be prepared at once, and placed in the hands of the committee named in the first resolution, for

distribution to all the faculties of the universities and colleges of the country.

Thirdly: Resolved, that the Literary Committee be requested to devote one day of the next year's program to special college work.

THE PRESIDENT: You have heard the resolutions. What shall be done with them?

On motion of Mr. Brown the report of the committee was received.

On motion of Mr. Clark, seconded by Mr. Barbour, it was agreed to take up the resolutions seriatim and dispose of them in that way.

On motion of Mr. Chamberlain, seconded by Mr. Clark, the first clause of the resolutions was adopted, as follows:

That a committee of five be appointed which shall correspond with the universities and colleges of the country for the purpose of ascertaining the extent and character of the instruction in elocution and oratory in such institutions, with the ultimate object of establishing an intercollegiate elocutionary standard.

The Secretary then read the second clause of the resolutions, as follows:

That said committee shall also correspond with the teachers of elocution in the colleges and universities to gather data as to their work, such committee to report at the next annual Convention of the National Association of Elocutionists a tentative course or courses to be recommended to the colleges for college work in this department.

MR. BROWN: What shall be called a college? What is meant by a college?

MR. CLARK: A college or university granting the degree of A. B., M. A., B. S., or B. S. C., or, I might say, the usually recognized university or college degrees; not schools which give degrees without authority of the State—all colleges of art, science, and letters.

MR. L. A. BUTTERFIELD: It is not quite clear to me, Mr. President, what is hoped to be accomplished by this resolution. The object sought may be a very good one, but I do not think the

colleges and universities are in such a attitude toward this question that we can hope to accomplish much good. As I understand the matter now, I am opposed to the resolutions.

MR. W. B. CHAMBERLAIN: I agree with the gentleman that the colleges and universities are not quite prepared for these propositions. But the object sought by the gentlemen who have prepared these resolutions is that this body has something to say to the colleges and universities which they will hear; and if they are not ready to act at once, it may be a lever, and help them to get ready later.

MR. BROWN: Do I understand that colleges of oratory, so called, which are granting degrees, such as B. O. and the like, not recognized by scholars—are such institutions included in the scope of these resolutions? Do we mean such a college as that in New Haven which promises to grant the degree of M. A., thus stealing the privileges of the colleges?

THE PRESIDENT: If I remember rightly, the clause now being considered simply asks certain gentlemen to do a lot of work, and report what they have done at the next annual Convention of this Association.

On motion of Mr. Brown, seconded by Mr. Clark, the second clause of the resolutions was adopted as read.

The Secretary then read the third clause of the resolutions, as follows:

That a committee of three be appointed by the Chair to prepare a statement setting forth the consensus of opinion of the National Association of Elocutionists as to the educational value of elocution and oratory in the colleges and universities, and that the report be prepared at once, and placed in the hands of the committee named in the first resolution, for distribution to all the faculties of the universities and colleges of the country.

THE PRESIDENT: What will you do with it? That calls for expenditures.

MR. CLARK: That has this for its object: Whatever we, as teachers, may think of elocution, the colleges and universities do not, as a rule, think as we do. The reason that elocution has not taken its place in the curricula, alongside of Greek, Latin,

rhetoric, French, German, and so on, is simply because it is not considered to contribute that to mental growth and culture which is the result of training in the other studies I have named. That is a simple, well-known fact. We do not agree with that idea, but it has been and is current. Now, one way to remove this prejudice is to gather from this Convention a consensus of opinion, and send forth a statement from this body showing what we, as teachers, think of elocution and its educational value; showing what we mean by elocution. I believe that would be one of the very strongest arguments that could be used to induce the authorities of the different universities and colleges to place this study among the regular courses of their institutions.

MR. H. A. WILLIAMS: Do I understand that whatever the consensus of this Convention may be stated to be by the committee of three thus appointed, that statement shall be put in this circular which is to be sent out, and the Convention thus committed to it?

THE PRESIDENT: The President does not so understand it.

MR. V. A. PINKLEY: I should like to ask if it would not be more desirable to have that committee appointed by the Convention instead of by the President?

MRS. ELIZABETH M. IRVING: I think if we knew what the expense of this action will be, we could vote more intelligently.

MR. CLARK: While I do not desire to usurp the functions of the Treasurer, I think I can safely state that, from a financial standpoint, this Association is now secure, and that you may all sleep quietly and tranquilly. The total expense I should estimate to be from \$15 to \$25—an insignificantly small sum. If it be more than that, I will pay it myself.

MR. CHAMBERLAIN: I understand that this committee is to be entrusted with the expression of the idea that it is the belief of this Association that it is for the best interest of education generally that elocution shall be included in the courses of study prescribed by our universities and colleges. The other committee is to collect data, and is to report at the next annual Convention as to a number of matters which have been referred to it; and that committee is to use the statement so prepared by the first

committee in communicating with universities and colleges. Then, at the next annual Convention, we shall be in a position to take such further action as may be deemed advisable, looking toward the accomplishment of these ends.

MR. WILLIAMS: It seems to me that we should not give a committee of three the power to bind this Convention to any particular statement of opinion, until the Convention has had an opportunity to pass upon it. I, therefore, move that the committee report at the next annual Convention.

MR. CLARK: That will delay action a whole year.

MR. PINKLEY: I second the amendment.

MR. CHAMBERLAIN: Could not this committee be appointed now, and report to-morrow, so that the other committee which has been provided for already may have the consensus of opinion of this Association to work on during the coming year? It would expedite matters greatly.

The amendment offered by Mr. Williams having been voted upon was declared rejected.

MR. CHAMBERLAIN: I move to amend by inserting the words, "and that such committee shall report to-morrow [Saturday] at three o'clock."

MR. PERRY: I second the amendment.

The amendment was carried, and the resolution as amended was adopted.

The Secretary then read the next clause of the resolutions, as follows:

Resolved that the Literary Committee be requested to set apart one day at the next annual Convention for special college work.

On motion of Mr. Trueblood, seconded by Mr. Barbour, the resolution was adopted as read.

The President then appointed Messrs. Clark, Chamberlain, and Perry to act as such committee of three.

The Convention then adjourned.

SATURDAY AFTERNOON.*In General Convention.*

The Committee appointed on Friday afternoon make the following report:

Resolved, That this Association, through a committee to be now appointed, shall during the coming year conduct correspondence with the universities and colleges of the United States and of Canada with the following ends in view:

1. To ascertain in how many such institutions systematic instruction in elocution and oratory is now given.

2. To gather and tabulate all available facts as to courses of study in elocution and oratory, number of hours given, text-books used, the relation of these studies to other studies, and credits given for this work.

3. To find out all objections against the study of elocution and oratory, and the reasons for the general indifference and neglect of this subject in our colleges and universities.

4. To gain all available suggestions as to what may be done to justify the place and functions of elocution, and to secure for it just rank as a department of education.

S. H. CLARK, *Chairman*,
WM. B. CHAMBERLAIN,
EDWARD P. PERRY.

MR. J. P. STEPHEN: I have much pleasure in moving that the report be accepted and the committee discharged.

The motion being seconded, was carried unanimously.

THE PRESIDENT: What will you do with the report, ladies and gentlemen? Will you appoint the committee named or shall the President appoint them?

MR. WILLIAMS: Do we, in accepting the report of the committee, adopt their action?

THE PRESIDENT: It is in order for you to do anything you please with it, so long as you do not destroy its intention.

MR. WILLIAMS: It seems to me that this Convention should be allowed to pass judgment upon any document which is to be sent to the educational institutions of this country.

MR. CLARK: These resolutions were adopted while endeavoring to place ourselves in the position of Mr. Williams, whose criticism of yesterday we felt to be just and right. If you will read the report you will see that this is not to go to the country; it is merely a suggestion that we are going to present to the committee named in the resolution yesterday, so that they may have something to act upon. They are no longer pleaders; they are simply to ask questions as to the text-books, courses, the amount of instruction, etc.

MR. CHAMBERLAIN: I think I may be able to remove some of the existing misunderstanding by saying a word. It was not thought necessary that these letters of inquiry should now be formulated and submitted, because there may be a series of such letters during the year. All we desire is that the committee shall have authority to make these inquiries from this Association. The committee will be instructed simply to pursue their inquiries along certain lines indicated in the resolution, and the information they may gather will form a report to be presented at the next gathering of this Association.

MR. T. J. McAVOY: I move that the Association appoint this committee.

The motion being seconded by several members was carried.

MR. WILLIAMS: How large is this committee?

THE PRESIDENT: The resolution calls for a committee of five.

MR. WILLIAMS: Believing that the judgment of a larger number would be better, I move that the number of the committee be increased to fifteen.

THE PRESIDENT: That would be out of order, the matter having been passed upon at the meeting yesterday.

On motion of Mr. Fulton, seconded by Miss Couthouli, the President was requested to nominate the committee.

The President then appointed the following committee:

W. B. Chamberlain, S. H. Clark, E. P. Perry, G. W. Hoss and H. A. Williams.

MR. FULTON: You have omitted to appoint a lady, Mr. President.

THE PRESIDENT: The President did not intend any disrespect to the ladies, but being a member of this committee will involve a lot of labor; for that reason the President appointed gentlemen only.

MRS. BENTLEY: I believe in hewers of wood and drawers of water, and I am sure that the ladies are perfectly willing that the men shall do the work.



PROCEEDINGS IN DETAIL.

From Monday, June 26, 2:30 p. m., to Saturday, July 1, 4 p. m., 1893.

MONDAY AFTERNOON SESSION.

The Second Annual Convention of the National Association of Elocutionists was called to order at 2:30 p. m., Monday, June 26, 1893, President F. F. Mackay occupying the chair.

In calling the meeting to order the President said:

Ladies and Gentlemen of the National Association of Elocutionists: I am sorry that we have detained you half an hour beyond the time announced in your program. I can only say that I will do my best to avoid further loss of time.

Your Board of Directors have prepared for you a program, with copies of which you are all furnished. During the coming six days that program will inform you of the order of exercises in this Convention, unless the Convention itself should choose to exercise its powers and, by appropriate motions at the proper time, change the general order of business by such special order as they may think desirable to make. You will perceive that the exercises are announced to begin with prayer by the Rev. F. W. Gunsaulus; but Dr. Gunsaulus being absent, the Rev. Dr. Johnson will take his place.

The Rev. Herrick Johnson, D. D., of Chicago, then offered a prayer. (See page 9.)

THE PRESIDENT: It was established as a custom last year that an address of welcome should be delivered. In this city the Rev. Dr. Johnson has kindly consented to deliver the address.

The Rev. Dr. Johnson then delivered an address. (See page 11.)

THE PRESIDENT: Ladies and gentlemen, the next business in order is an address by the President. I hope you will be patient. (See page 16.)

THE PRESIDENT: I have just received the following telegram:

"Cordial greeting to the National Association of Elocutionists in convention assembled.

"W. T. Ross, *San Francisco, Cal.*"

THE PRESIDENT: Ladies and gentlemen, the next business in order is the reports from the different committees. Is the Chairman of the Board of Directors, Mr. Clark, present?

Report of Board of Directors.

MR. S. H. CLARK: Mr. President, Ladies and Gentlemen of the National Association of Elocutionists: As a citizen of Chicago permit me to offer you the heartiest welcome that a Westerner can give. Let me, also, as Chairman of the Board of Directors, welcome you to the second convention of the National Association of Elocutionists.

I am not here this afternoon to make a speech. Our President has already greeted you with kindly words of welcome and advice; and, therefore, as I conceive my duty this afternoon, it is to lay before you as briefly and as tersely as possible the work that has been accomplished by the various committees that have taken their rise out of the Board of Directors.

First, then, the Ways and Means Committee. Into their hands fell the regulation of this present Convention; the purchase and manufacture of its machinery; and, perhaps, some of the oil necessary to its easy running. The Printing Committee, the Reception Committee, the Badges Committee, the Transportation Committee, etc., all of these have been selected from among the members of the Ways and Means Committee. All I can say to you, briefly, is this: That so far as we are able to see this morning, in looking over the work done the last six months, we can find nothing to-day which we would have otherwise. Everything is ready for this Convention, except the Convention itself, and it remains for you, ladies and gentlemen, to see that the labors of the Ways and Means Committee have their just and due fruition.

The Literary Committee have done their work, perhaps better than most of you would at first be inclined to believe, glancing at the program which you hold in your hands. That program conveys not even an intimation of the vast amount of painstaking labor that simple looking pamphlet has entailed. While I am not informed as to whether or not the Literary Committee will make a separate report, I think I can say that much safely.

A few words now as to the Convention itself.

First: It was agreed this morning at a meeting of the Board of Directors that any lady member of our Association might enter any of our sessions with one escort; the escort being admitted free. That I think will set at rest the doubts and fears of many of those whom we have with us to-day.

Secondly: All of those who are to take part in the program will be entitled to five tickets, which they may distribute as they see fit. These tickets are each good for one session. There is no

charge for them. Besides that there is a special ticket good for a day, for the three sessions, which will be on sale for fifty cents to any one who desires to purchase them.

The Committee on Badges have purchased a very pretty badge, with a neat design, and it is for sale at the low price of fifteen cents. I trust you will help out the financial department of our institution by purchasing these badges liberally. They will be on sale outside this hall at the end of every session.

We also have on hand the printed report of our last year's proceedings. We have among us this year many new members, and I trust they will at once start a library of the reports of the National Association of Elocutionists by availing themselves of this opportunity to purchase the report of the First National Convention of Elocutionists. It is for sale; it is very valuable and will become more so; and its purchase now will add materially to the exchequer of this Association.

All of the members who have not received an invitation to the reception at the Auditorium Hotel to-morrow night may receive one from the Secretary.

Just one point more. I hope that you will not forget the Question-Box, which is on the program for to-morrow morning. As a member of the Literary Committee I call your attention to that feature of our proceedings, and suggest that you put in such questions as you desire to have answered.

That closes the few remarks I desire to make. I can supplement them, once more, by saying that I trust you will all enjoy this Convention fully as much as we did the Convention at New York last year; and supplement that enjoyment by visiting the little panorama out on the Lake side.

THE PRESIDENT: The Convention will be in order and listen to the

Report of the Literary Committee.

The Literary Committee, charged with the preparing of the program for the Chicago meeting of the National Association of Elocutionists, beg leave to say that they have not slighted any professional elocutionist intentionally. They have done what they could to bring together at this Convention the leading public readers and teachers of elocution, both of the United States of North America, and of Canada. They have sought to have every section of the country represented, and to give to every phase of the work its share of attention—with what success, let this meeting and this program testify.

Respectfully submitted,

EDGAR S. WERNER, *Chairman.*

THE PRESIDENT: You have heard the report of the Board of

Directors through its Chairman; you have heard the report of the Chairman of the Literary Committee; has the Chairman of the Ways and Means Committee any report to make?

Report of Ways and Means Committee.

MR. ROBERT IRVING FULTON: I have no written report. I simply wish to say to the Convention that our committee have done their work; we think we have the machinery in running order; and we depend upon you to furnish the oil that Mr. Clark has spoken of. We have no special report to make. We have transacted the business of this Convention, and we hope we have done it well.

The Board of Trustees.

THE PRESIDENT: The Chairman of the Board of Trustees is absent; but the Board of Trustees thus far has been somewhat of an ornamental body. It has had little to do. If you will look at the Constitution and By-Laws you will see that the Board of Trustees are to take charge of any real estate, building, libraries, and so forth. These are yet in the air, I believe. But I have not the least doubt, ladies and gentlemen, that the time will come when this Association will have a positive and permanent home, with a good library, and I have not a doubt that it will have its headquarters in one of the leading cities, whence they will send forth words that shall be a power in the direction of matters pertaining to the art and science of elocution, to all the schools in the United States. There is a great work to be accomplished, and I have no doubt that it will be accomplished, and by means of this Association. I look forward to the time when this Association shall set up a standard dictionary in America so that we shall have at least one authority for the English language.

The next thing in order is general business. If any of you have any motions, now is the time to present them. They should be put in writing, so that we may know exactly what we are dealing with.

It is proper for me to say at this time, when there seems to be no other business before us, that since our last meeting we have lost by death four honored members—two of them distinguished, one of them most eminent—I speak of our honorary president, James E. Murdoch. He has passed away from our midst, and it seems to me eminently fitting that this Association should adopt some resolutions with regard to his demise that may be sent to his family. There are also several other honored members who have passed away, and it will be in order for you to call for a committee on resolutions.

MR. H. A. WILLIAMS: I move that a special committee be

appointed by the Chair to draft suitable resolutions in regard to the death of our deceased members.

MR. T. J. McAVOY: I second that motion, Mr. President. Carried unanimously.

The President appointed as this committee: Miss Mary A. Currier, Mr. T. C. Trueblood, Mr. William B. Chamberlain.

MR. TRUEBLOOD: I desire to do all that I possibly can in this Convention; but it seems to me that my labors are already very arduous; and I would like to see some one else occupy that position.

THE PRESIDENT: Will Mr. Williams act in that capacity?

Mr. H. A. Williams consenting to act, was named by the President in place of Mr. Trueblood.

THE PRESIDENT: Mr. Williams, you are the Chairman of that Committee and will call your committee together, and adopt such resolutions as you deem proper to present to the Association.

MR. WILLIAMS: While Professor Lyman was not a member of this Convention, I desire to ask, with the consent of the Convention, that his name be included in the resolution appointing this committee.

THE PRESIDENT: The resolution refers solely to members of this Association.

MR. WERNER: Mr. Lyman was a member of this Association.

THE PRESIDENT: That is different; in that case the committee would properly have that matter to dispose of.

MR. GEORGE W. HOSS: Would it not be wise and courteous to extend an invitation to the reporters of the respective newspapers of the city?

THE PRESIDENT: That is a matter that comes within the province of the Committee on Ways and Means.

Mr. Hoss: There is another point upon which I desire light. If I understood the statement that was made by the Chairman of the Board of Directors as to tickets, there is an implied exclusion of the general public. The statement was that members are entitled to tickets to distribute to others. Does that mean that these sessions are not open to anybody who chooses to come?

THE PRESIDENT: It means that this is a Convention where the students in elocution meet, and they propose to have it a private school, for the present for themselves. They issue three kinds of tickets: Tickets to active members; tickets to associate members; but because some of the associate members are ladies it is necessary that they should have escorts; they are, therefore, accorded the privilege of bringing with them an escort free. It was also moved and carried that each person taking part in the program shall be entitled to five tickets of admission as complimentary, to be given out by them as they please. Then there is another ticket to be issued for a price of fifty cents each, and

those can be bought by any one who desires admission for any one day's sessions.

MR. HOSS: It may be that my views are not exactly in accord with those of the Convention, but the work of the pulpit is so nearly allied to ours, as we learned in the opening address, to which I guess most of us responded silently Amen, that, if it does not transgress any rule of this Association, I think it would be courteous to extend an invitation at large to the ministers of this city.

THE PRESIDENT: If the gentleman has any motion—

MR. HOSS: I wish to be modest; I am new and young, and do not want to force myself to the front. I feared there was something in our rules that might interfere with it. I, therefore, now move that the ministers of this city be cordially invited to attend the sessions of this Convention.

MISS COOKE: I second that motion.

MR. McAVOY: I move that the matter be referred to the Board of Directors, under the rules. Carried.

THE PRESIDENT: Before adjourning, ladies and gentlemen, I desire to say that those of you who have not settled for your tickets can do so at the close of this session by meeting the Secretary and Treasurer in the adjoining room. It will expedite business if you will attend to this matter at once. The Chairman of the Literary Committee desires me to announce that persons assigned places on the program will please report to him at once.

MR. FULTON: I desire to announce that the tickets for admission are promised for half-past four this afternoon; they are now being printed.

The Convention then adjourned, to meet at 8 p. m.

MONDAY EVENING RECITAL.

Reading by MRS. J. W. SHOEMAKER, Philadelphia: "Queen Arjamand's Dagger," by *Edwin Arnold*.

Music. The Kalophon Quartet, Chicago: MESSRS. D. C. McALLISTER, M. R. HARRIS, C. B. SHAW, W. W. HINSHAW.

Reading by MRS. LOUISE JEWELL MANNING, Director Manning School of Oratory, Minneapolis: Scene from "Kærlighedens Komedie," by *Henrik Ibsen*.

Reading by MRS. H. J. JACKSON, Chicago: "The Naughty Little Boy."

Reading by Mr. EDWARD P. PERRY, Washington University, St. Louis: (a) "The Courtin'," by *James Russell Lowell*; (b) "The Rebel Yell," by *Holt Taylor*.

Reading by MME. IDA SERVEN, Denver: (a) "A Touch of Nature;" (b) "The Low-Backed Car," by *Samuel Lover*.

TUESDAY FORENOON SESSION.

The Convention was called to order at 10 a. m., President Mackay in the chair.

THE PRESIDENT: We will at once proceed with the order of business. I will take this opportunity to say that we are assembled for the hearing of papers, and not to punctuate those papers with remarks. The papers must explain themselves. We are here to listen to papers on the science and art of elocution, and everything that pertains to it. That is our business; we are here to be instructed; and all those who come late are trespassing upon the time of other people. For instance, at this moment, this time is devoted to Mrs. Sarah D. Jenkins, of Omaha. We have already taken up ten minutes of the time allotted to her, and it must not be. I am sure that most of you here are teachers, or expect to be teachers, and you all know, therefore, how essential discipline is in your schools or classes. You could not do business this way in your classes, and we cannot do business this way here.

THE SECRETARY: I have to announce that the lady who was to present this paper this morning is unavoidably detained. A telegram just received states that she is called to Milwaukee on business, and will, therefore, be unable to be present to read her paper to-day.

MR. EDWARD P. PERRY: I rise for information. Is it not possible to have an informal discussion of the question which was to have been presented at 10 o'clock?

THE PRESIDENT: That would be entirely proper.

MR. McAVOY: I move that we have an informal discussion of the subject set for the 10 o'clock hour. Carried.

THE PRESIDENT: Under the circumstances, the discussion will be limited to five minutes for each speaker; but Mrs. Irving, who was announced on the program to lead the discussion, may have fifteen minutes.

Mrs. Elizabeth Mansfield Irving then delivered an extempore address. (See page 57.)

THE PRESIDENT: The question is opened for discussion.

MR. PERRY: I call for Prof. Brown.

MR. MOSES TRUE BROWN: Mr. President, I call for the Question-Box.

THE PRESIDENT: The time is yours, and you should use it. There is still half an hour, and you have the right to call for any favorite teacher or favorite speaker whom you would like to have discuss the question before you.

MR. WM. B. CHAMBERLAIN: Miss Haughwout, who consented to take Mrs. Jenkins's place this morning, having come as early as she could arrive, I move that we hear her paper at this point.

MR. PERRY: I second that motion. Carried.

Miss L. May Haughwout, of Baltimore, then read a paper on the "Evils of Imitative Teaching." (See page 47.) Discussed by Miss Alberta Oakley, of Hellmuth College, London, Canada. (See page 53.)

THE PRESIDENT: The next order of business is the Question-Box. Mr. Secretary, please number them as received.

THE SECRETARY: They come by the handful.

THE PRESIDENT: They will probably soon come by the basketful.

The Secretary then read the questions received.

THE PRESIDENT: What is your pleasure in regard to these questions? Will you move that the Secretary number them, and that we discuss them in their order?

MR. PERRY: I move that questions relating to individuals be at once handed to the individuals named in them. Carried.

The Question-Box was then taken up, the Secretary reading the questions. (See page 304.)

THE PRESIDENT: The next order of business is the College Section. (See page 322.)

THE PRESIDENT: Unless there is further business, the Convention will adjourn until 2 o'clock this afternoon.

MR. FULTON: I wish to make an announcement in regard to the reception this evening. I have been requested by the ladies of the Reception Committee to announce—and the ladies will appreciate this—that a mistake has been made by some of the members. Quite a number have gained the impression that this is to be an entirely full-dress affair, and for that reason ladies from a distance in travelling dresses did not feel that they should come to the reception to-night. Now the Reception Committee wish that idea removed from your minds; and they wish me to say that you can come in low-neck or high-neck just as you choose; all are welcome and all are invited.

MISS MORGAN: I would just like to emphasize what Mr. Fulton has said; and to add that you will please come to the Michigan avenue entrance to the Auditorium. We should be very sorry to miss any member of this Convention from the reception.

Adjourned until 2 o'clock.

TUESDAY AFTERNOON SESSION.

The Convention was called to order at 2 p. m., President Mackay in the chair.

Mr. E. Livingston Barbour, of Rutgers College, New Brunswick, N. J., read a paper on "Elocution in Colleges and Theological Seminaries." (See page 59.) Discussed by Miss Miriam Nelke, of Fort Worth University, Fort Worth, Texas. (See page 71.)

The Rev. Wm. R. Alger, D. D., of Boston, read a paper, "The Place and Power of Personality in Expression, or the Law of Oratoric and Dramatic Effectiveness." (See page 27.) Discussed by Miss Abbie A. Birdsall, of Chicago. (See page 44.)

MR. HOSS: If it is not out of order—I never want to be out

of order—I do feel that we owe our thanks to Dr. Alger for the excellent, for the profound, for the philosophic address that we have just listened to. I, therefore, move that we extend such a vote of thanks to Dr. Alger.

MR. VINTON: I second that motion. Carried unanimously.

THE PRESIDENT: I thank the orator on behalf of the Convention. We do most heartily thank you for your extended remarks, for the philosophy of the remarks, and for the wonderful instruction that you have imparted this afternoon.

MR. HOSS: I would like to ask if we could not have Dr. Alger's paper printed.

THE PRESIDENT: It will appear in the report.

THE PRESIDENT: We have moved up here to this room this afternoon as an experiment. Is the Chairman of the Board of Directors here? Can we retain this room?

MR. CLARK: The whole building is at your disposal.

MR. WILLIAMS: I move that we use this room for the morning and afternoon sessions, and the room below for the evening sessions.

MR. McAVOY: I second that motion, if we can have additional chairs in this room.

MR. FULTON: This is a matter that comes before the Board of Directors at their meeting to-morrow morning. I think it is out of order to put that to the general meeting. The Board of Directors have managed this matter throughout, and we have simply tried this room as an experiment this afternoon. The matter will be decided at the meeting to-morrow morning.

THE PRESIDENT: But it is necessary that the Convention shall know where its sessions are to be held.

MR. FULTON: They can be informed in good time to-morrow morning. I, therefore, move that the matter be referred to the Board of Directors for their action and disposal.

The motion was seconded by Mr. McAvoy and carried.

THE PRESIDENT: It is only proper to say to the two ladies who were to have discussed certain matters before the Convention this afternoon that their time has been used by the Convention in listening to other papers. I would, therefore, advise the two ladies to see Mr. Werner, Chairman of the Literary Committee, and make such arrangements as they deem best in regard to the matter.

MR. TRUEBLOOD: I wish to make a motion to the effect that when we extend the time of a paper in this Convention we do not allow it to shut out those persons who are published on the program weeks before as participants in that program. I move, therefore, that when we extend the time of the person presenting a paper, we also extend the time of those who are announced to discuss the paper. There are two ladies who have been cut out

of the program this afternoon, and I think we should do them the courtesy to remain now and hear them.

The motion having been seconded by several members and put to the Convention, was declared lost by the President.

MR. VIRGIL ALONZO PINKLEY: I am sure from the remarks I hear around me, and what has just been said, that there is some misunderstanding of the position of those who have voted against the resolution. No discourtesy, I am sure, is intended by any member of this Convention to any lady who was to have taken part here.

MR. McAVOY: I move that we adjourn until 10 o'clock tomorrow morning. Carried.

The Convention then adjourned.

In the evening the members of the Convention attended the reception, given to them at the Auditorium Hotel, by the elocutionists of Chicago.

WEDNESDAY FORENOON SESSION.

The Convention was called to order at 10 o'clock a. m., President Mackay presiding.

THE PRESIDENT: While we hold it as a principle that every member is bound to be here on time at the opening of the session, just as we as teachers would require our pupils to be in the room on time no matter what the distance to be traversed from their homes, yet because of the fact that the school-teachers are abroad here, and do not know the distances in Chicago, and consequently cannot calculate the time exactly, we have decided to try to meet the situation by asking the reader of the first paper at each session to pause after ten minutes have passed in order to let those in who have been detained by one cause or another.

The Secretary announced the first order of business to be a paper by Mr. Moses True Brown, of Boston, on "Is there a Philosophic Basis for the Art of Expression?" (See page 74.)

The Secretary announced the next order of business, as discussion of Mr. Brown's paper by Mr. Henry Dickson, of Chicago.

MR. DICKSON: I will willingly give my place to Mrs. LeFavre, if there is not time to include her discussion.

THE PRESIDENT: We are simply proceeding with the regular order of business. You will please continue, Mr. Dickson.

MR. DICKSON: As my time is necessarily very limited, I shall approach conclusions as rapidly as possible. I find, also, that I shall have to deliver this paper much more rapidly than I had intended. (See page 82.)

At the end of the half hour allotted to the discussion of Mr. Brown's paper, Mr. Dickson not having finished his paper, the Chair called for the next order of business.

MR. BROWN: Let us have the remainder of this admirable paper.

MR. FULTON: I second the motion.

MR. WERNER: I trust this will not prevail; let us proceed with the regular order of business.

Motion was lost.

MR. CLARK: I move that the paper be printed in full in the report.

THE PRESIDENT: The Board of Directors will attend to that. Next order of business.

The Secretary then announced as the next order of business a paper by Mrs. Frank Stuart Parker, of Cook County Normal School, Chicago, on "The Limitations of Delsarte."

THE PRESIDENT: Mrs. Parker would have been with us were it not for severe sickness. Her husband, by special invitation of the Board of Directors, has kindly consented to address us on the subject of Delsartism.

Col. Francis W. Parker then spoke extempore on "Unity in Expression." (See page 267.)

The Rev. W. R. Alger, who was on the program to discuss Mrs. Parker's paper, spoke extempore on "Delsartism in America." (See page 89.)

THE PRESIDENT: We are here for business, ladies and gentlemen; for six days only with only four hours each day; for the purpose of studying and being instructed in the science and art of elocution. We have but four hours each day in which to do that; and it seems to me absolutely necessary that we abide by the program that has been laid down for us. Next year if you want to change it we can do so, and make it on other lines. If you want to have it seven hours in each day why make it so; but under the present rules we are supposed to assemble here at ten and adjourn at twelve; and it seems to me we ought to abide by those rules.

MR. BROWN: I move that we adjourn until 2 o'clock this afternoon. Carried.

WEDNESDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The Secretary announced the first business to be a paper by Mr. R. I. Fulton, of the Ohio Wesleyan University, Delaware, O., on the "Harmony of the Rush and Delsarte Philosophies." (See page 100.)

THE PRESIDENT: This might be a proper place for the Convention, if it so thinks, to do justice to those ladies who were yesterday deprived of the opportunity of presenting their papers.

MR. WERNER: I move that the ladies be requested to present their papers now.

MR. VINTON: I second the motion. Carried.

The Secretary announced that the subject which the ladies were to discuss was "The Place and Power of Personality in Expression, or the Law of Oratoric and Dramatic Effectiveness."

Miss Ida K. Hinds was called for.

It being announced that Miss Hinds had left the hall, Miss Abbie A. Birdsall was requested to present her paper upon the same subject, which she did. (See page 44.)

There being still some portion of the half hour for discussion remaining, at the suggestion of Mr. Werner, Mr. Hoss was requested to present the paper which he was to have given to the Convention at the session of Tuesday afternoon.

Mr. Hoss: I thank you very kindly, but respectfully decline, on the ground that I think *olla podridas* are not good. We are mixing things, and I would very much prefer to hold the thread of the argument upon which we have been engaged, in regard to the philosophy of Delsarte.

THE PRESIDENT: The gentleman is free to discuss that matter if he prefers. We simply have made this arrangement as a tardy justice to those who were deprived of their time upon the program yesterday.

Mr. Hoss: I was not prepared at all, and had no expectation of speaking now, and the subject is so far removed from the other that I will only make a remark or two, and not attempt to present a full discussion of the subject as I should have done yesterday. I am very much obliged for the courtesy, just the same.

Viewed from the standpoint of the paper of yesterday my thoughts were these. We may divide the work of elocution in the colleges and theological seminaries into three classes, two of which may be classed as negatives, and the other positive or affirmative. I am simply touching upon these points. There is a class of work called elocution the purpose of which is entertainment. This admits of a great amount that is adventitious and extraneous, to wit, costuming, posing, flag drills, parasol drills, military drills, et cetera, et cetera, et cetera. If the audience be Shakespeare's audience capable of nothing but "dumb shows, and things inexplicable, and noise," of course the corollary follows, and the stronger it is the more acceptable it is. Hence I said negative. I am not ruling it out of the work, but in reference to the paper read yesterday as to seminaries; pray you avoid it. That would be the disposition, taking Shakespeare as the authority.

The second distinction that occurred to me was the classification under the fine arts. Hence, elocution takes its place with painting, sculpture, music. Hence admits of the finest taste and the highest culture. But that presupposes the existence of two things—first, means; second, leisure. Hence it must be relegated, in a certain degree, to the category of the luxuries of elocution.

That rules it out of the colleges again. The colleges, both faculty and students, have neither leisure nor wealth.

Now, the third class in my mind—I am just stating, not elaborating; this is doing the subject injustice, as well as myself, to some extent—the third class would be regarded in the light of the end intended; and here, as everywhere else, ends determine means; and here elocution would be a practical or subsidiary art, leading up to what I may call the higher art, namely, public speaking, and in harmony with the catalogues of many of our schools of oratory. In this view it becomes eminently practical. The end determines the means. Says Leland Stanford University: “The object of this institution is to qualify its students for personal success and direct usefulness in life.” I apprehend that all of us who know anything about colleges will admit that that is a very fair, a very comprehensive statement of the purposes for which our colleges exist. Hence, it is eminently practical. Now, then, if time allowed, we are just on the borderland of our theme—namely, elocution in the colleges and theological seminaries.

It is a great theme, Mr. President. We have had great themes before us; and your humble speaker has been delighted, may I say, sometimes, during the discussion of those themes. But this is another great theme. It is nothing less, sir. When you reach the theological seminary you have the work that comes echoing down the centuries from the highest authority that ever spoke on this earth: “Go preach.” And so oratory is at once hallowed and dignified through all the centuries by that short word of the Master: “Go preach.”

And so elocution becomes a faithful handmaid to the work of the orator, and the colleges and the theological seminaries have this work in hand to prepare the men who shall obey that call: “Go preach.”

The colleges are preparing men for the court-room, the next highest to the others, the administration of justice; they are preparing men for the duty of making the laws of the people, through which they are to be cursed or blessed, according to the wisdom or foolishness of the lawmakers. When elocution leads up to these ends, it is not to be regarded in any less general sense; its end is oratory, in its highest and best sense—such as Daniel Webster used when, in a single speech, he crushed nullification and moulded the sentiment of a nation, holding secession in check for more than a quarter of a century; such as Patrick Henry used, that mouthpiece of the Revolution, when he shouted “Give me liberty, or give me death!” and thirteen colonies sprang to their feet and shouted to the tyrant across the sea: “Liberty or death!”

The Secretary announced as the next order of business a paper and personal illustrations by Mrs. Genevieve Stebbins, of New York, on "The Identity of the Principles Underlying the Greek Statues and the Delsarte System of Expression." (See page 274.)

MR. WILLIAMS: I beg to offer the following resolution:

Whereas, The elocutionists of Chicago have happily conceived and most generously provided the splendid reception to the members of the National Association of Elocutionists given at the Auditorium Hotel, therefore,

Be it Resolved, That this Association returns its sincere thanks for the courtesy shown, together with the assurance of its full appreciation of the hospitalities extended.

The resolution being seconded by Mr. Werner, was unanimously adopted.

On motion of Mr. Brown, the Convention adjourned until 8 p. m.

WEDNESDAY EVENING RECITAL.

Reading by MRS. LILLIAN WOODWARD GUNCKEL, Chicago:

(a) "The Set of Turquoise," by T. B. Aldrich; (b) "There, Little Girl, Don't Cry," by James Whitcomb Riley.

Music: Quartet from "Rigoletto," Verdi. MISSES MEEKER and PHELPS; MESSRS. BAKER and CHAMPLIN, Chicago.

Reading by JESSIE COUTHOU, Chicago: (a) "The Prophecy," by W. A. Croffut; (b) "The Irishwoman's Letter."

Reading by MISS CLARA MAE BRYANT, Chicago: (a) "The Courtship of T'now Heads Bell," by J. M. Barrie; (b) "What My Lover Said," by Homer Greene.

Tenor Solo: "Thou Art Mine All," Bradsky. MR. GRAFTON G. BAKER, Chicago.

Reading by MR. CHARLES F. UNDERHILL, New York: Scenes from "The Rivals."

THURSDAY FORENOON SESSION.

The Convention was called to order at 10 a. m., President Mackay in the chair.

The Secretary announced the first order of business to be a paper by Miss Mary Adams Currier, of Wellesley College, Wellesley, Mass., on "The Past and Future of Elocution." (See page 127.)

At this point two lady members were observed by the President to be seated in the gallery. He requested them to come down in the body of the hall.

THE LADY MEMBER: As we do not wish to delay the Convention, we will come down.

MR. CHAMBERLAIN: On account of this interruption and the consequent loss of time, I move that Mr. Pinkley have ten minutes in which to discuss the subject. Carried.

Mr. Pinkley then discussed Miss Currier's paper. (See page 142.)

The Secretary announced the next order of business to be a paper by Miss Anna Morgan, of Chicago, on "Some Modern Tendencies of the Art of Elocution." (See page 146.)

Discussed by Mrs. May Donnally Kelso, of Chicago. (See page 158.)

MR. CHAMBERLAIN: I wish to announce a meeting of the College Section immediately after adjournment.

MR. FULTON: I wish to make an announcement, Mr. President.

THE PRESIDENT: The Secretary is the proper channel through which announcements should come.

MR. FULTON: I was deputed by the Board of Directors to make this announcement, and it will conflict slightly with the announcement just made by Mr. Chamberlain. I suggest that the College Section meet immediately after another meeting which is to be held. And while we are speaking of the College Section let me say once more that every member of this Convention is entitled to take part in the College Section. Do not forget that, please. We are here for perfect harmony; let no one imagine that this is an exclusive section; it is not so; we are all a united body, and every one who wishes can join in this section. There will be a meeting called five minutes after—

THE PRESIDENT: That matter was to be brought up by motion. That is the correct method of proceeding.

MR. FULTON: I move you, sir, that when this session adjourn, it adjourns to meet five minutes afterward, for the purpose of nominating and selecting a nominating committee to suggest names for officers and directors of this Association for the coming year.

Seconded by Mr. Pinkley, and carried.

THE PRESIDENT: Let me suggest that the meeting five minutes after the adjournment is only for active members, as they alone are entitled to vote upon this question.

On motion of Mr. Vinton the meeting then adjourned.

The Convention reconvened at 12.05 p. m.

THE PRESIDENT: Ladies and Gentlemen of the Convention, Fellow-Associates, the time has arrived when the officers of this institution must hand back to you the powers which you gave to them. Upon purely republican, democratic, principles, as free American citizens, we believe that we should hand back those powers to you. The method by which you will proceed to select your new officers will be by means of a nominating committee. Last year, if you remember, you elected five officers and twenty-one directors. You divided those directors into annual, biennial and triennial classes. The terms of seven of those directors expire with this meeting of the Convention. The terms of the officers, being annual, also expire with this Convention.

Now the usual method of proceeding is to appoint a nomi-

nating committee, which should consist of an odd number. Whatever the number may be, it is your bounden duty, it is to your interest, it is to the interest of the Association, to put good people on that nominating committee, that they may in their wisdom present the very best men and women of this Association for your officers for the coming year. Let there be no feeling; no personality; let there be nothing but strict justice; all having in view the best interests of this Association. With good officers you will keep yourselves in form; and the principle upon which this Association is based is so permanent, in my mind, that you cannot help but live; and if you live, you ought to be of great and lasting value to the whole country.

It behooves you as men and women, at this important moment in taking back the powers of your officers and directors, to consider the matter seriously, even solemnly, and to empty your minds of prejudice in any direction. Keep only justice and the good of the Association in view; and like good Americans do unto others as you would that others should do to you, and you cannot go wrong.

Now you will proceed with the appointment of the Nominating Committee, and you will do it in this form: Any one may present the name of a person whom he wishes to have on that committee.

MR. HOSIER: I move that the Nominating Committee be composed of seven.

MISS OAKLEY: I second that motion.

MR. VINTON: I rise for information: Is the report or the work of that Committee final; or have they to report back to the Convention?

THE PRESIDENT: The object of a nominating committee is to expedite business. When that committee reports you can reject their report; or you can amend or change it. There is nothing to prevent a member who does not agree with the work of the Nominating Committee from moving to insert some other name in place of the one presented.

MR. PINKLEY: I move to amend the motion by inserting the word "five" in place of "seven."

MR. PERRY: I second the motion.

The amendment having been carried the original motion was declared carried as amended upon the same vote.

THE PRESIDENT: Now you will understand that no officer of this body should be placed on that Nominating Committee.

Mr. Soper having been nominated and seconded as a member of the Nominating Committee was declared elected by the Chair.

MR. CLARK: Have we the right to nominate in this way? I think we ought to present the name first and then ballot on them.

THE PRESIDENT: This is the ordinary way of proceeding.

Mr. Hoss being nominated respectfully declined, on the ground that he had not been a member of the Association long enough to be able to judge intelligently upon the matters to be presented to the committee.

Mr. Soper, Mr. Barbour, Miss Martha Fleming, and Mrs. Irving were nominated, seconded and declared elected by the Chair.

MR. WILLIAMS: I wish to ask if by this mode, when the required number is reached, the election is at an end?

MR. CLARK: I think that we are proceeding in an entirely illegal way. By this process not more than five may be nominated, when, in fact, twenty members may have names to present; and thus the members of the Committee will be chosen by hazard; or rather those who are fortunate enough to catch the President's eye first will be declared elected, thus excluding names that would be presented if the person nominating them could get the floor for a moment.

THE PRESIDENT: The decision of the Chair would be that the Convention has decided upon this method of proceeding and we are merely carrying out that decision.

MR. CLARK: I shall, then, most unwillingly, be compelled to appeal from the decision of the Chair. My point of order is this, that the method by which we are proceeding to select the members of the Nominating Committee is illegal and unconstitutional; that by this means we are precluded from making nominations from the fact that, under the ruling of the President, when the five members are nominated and passed upon, the committee is filled. The only correct procedure, I respectfully submit, is to proceed with the nominations until they are all received, or until the Convention thinks that enough names are before them; and that we then proceed to vote by ballot upon those names, and the five receiving the highest number of votes shall constitute the Nominating Committee.

THE PRESIDENT: The Convention has chosen its own method; it declared by motion that the Committee should consist of five. Had it said one hundred, the Chairman would have been compelled to carry out your wishes. The question now before you is whether the decision of the President upon the point of order raised by Mr. Clark shall be sustained or not.

A LADY MEMBER: It seems to me, Mr. President, that while the Convention has decided as to the number of the Nominating Committee, it has not passed upon the question: How shall those five be selected?

THE PRESIDENT: You have already passed upon it, and have already nominated four members upon the Nominating Committee.

MISS OAKLEY: I understand that we are merely nominating for the Nominating Committee. May we not nominate as many as we wish and then select five from those nominations?

THE PRESIDENT: There is no question about that; you can nominate fifty if you wish.

MISS OAKLEY: Then why not proceed as we have been doing.

MR. CLARK: I did not mean to imply that the Committee should be larger. The point I made was that we did not have the privilege of putting in nomination such members as we deemed best.

THE PRESIDENT: The President has given ample opportunity on the presentation of each name for remarks or objections. He has asked in each case: "Are you ready for the question?" Now we have adopted Robert's "Rules of Order" as our law in these matters, and the President is acting under those rules of order.

MR. CLARK: My point is that we have the right to put as many in nomination as we choose, and then select the five necessary.

THE PRESIDENT: The President will not consider the matter closed when five names have been presented.

MR. CLARK: I understood the Chair to rule that when the five had been nominated and passed upon by the Convention the nominations ceased.

MR. CHAMBERLAIN: We are simply deciding as to the nominations now. When we have sufficient names before us, we may move that the nominations close.

THE PRESIDENT: You are now presenting names upon which you are to ballot for a nominating committee, and the names may be added to until it is moved to close the nominations.

MR. CLARK: With that understanding I withdraw my appeal from the ruling of the President.

On motion of Mr. Werner, seconded by Mr. Hosier, the nominations were closed and the Secretary announced the following as nominees:

Mr. H. M. Soper,	Miss Miriam Nelke,
Mrs. Elizabeth Mansfield Irving,	Miss Cora M. Wheeler,
Mr. E. Livingston Barbour,	Mrs. May Donnally Kelso,
Miss Martha Fleming,	Mr. L. A. Butterfield,
Mr. W. W. Carnes,	Mrs. Laura J. Tisdale.

On motion of Mrs. Kelso, seconded by several members, it was decided to vote by ballot.

On motion of Mrs. E. M. Irving, the Chair was requested to appoint one judge of election and two tellers.

The Chair appointed Mr. Hoss as judge of election, and Mrs. Tucker and Mr. Stephen as tellers.

Mr. Clark moved that at the conclusion of the balloting the Convention adjourn, the result to be announced at the afternoon session.

At the conclusion of the balloting for the Nominating Committee, the Convention adjourned until 2 p. m.

THURSDAY AFTERNOON.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The Secretary announced the first business of the afternoon to be a paper by Mr. W. B. Chamberlain, of Oberlin College, Oberlin, O., on "How to Study an Author with a View of Interpreting Him." (See page 160.)

Discussed by Miss Sara Greenleaf Frost, of Chicago. (See page 170.)

The Secretary announced as the next order of business a paper by Mr. Nathaniel Butler, Jr., of the University of Chicago, Chicago, on "The Relation of Elocution to Literature." (See page 284.)

Discussed by Miss Martha Fleming, of Chicago. (See page 298.)

Mr. Werner called for the Question-Box, which was then resumed. (See page 304.)

THE PRESIDENT: As the judge of election is ready to report, we will take up that business if there is no objection.

The judge of election then reported the following as the members elected to serve upon the Nominating Committee: Mr. H. M. Soper, Mr. E. Livingston Barbour, Mrs. May Donnally Kelso, Miss Cora M. Wheeler, Mr. L. Alonzo Butterfield.

THE PRESIDENT: Mr. Soper is the chairman and will please call the committee together for business at the first favorable opportunity. The business they have to perform is to suggest to the Convention nominees for officers for the coming year, and seven directors to take the place of those retiring. I will say this is a very serious and important duty. Do not trifle with it, but do it with all the earnestness of your minds.

Ladies and gentlemen, there is one matter to which I wish to call your attention. Those of you who have read the Constitution and By-laws will remember that it is stated in the Constitution that it may be amended and the By-laws may be amended by giving three months' notice of such alteration or amendment. We find that while we have a law upon this subject, we have no means provided for the execution of that law. It is proposed to meet that by having this by-law adopted:

"Any and all alterations of and amendments to the Constitution and By-laws duly announced in *Werner's Voice Magazine* during the year shall be deemed legal notice to each and every member of the Association; that said alteration or amendment shall be open to discussion and acceptance or rejection at the coming meeting of the Convention, as provided in Article 7 of

the Constitution. Such notification shall be duly signed by the Chairman of the Board of Directors."

MR. TRUEBLOOD: I move the adoption of the by-law.

MR. HOSIER: I second the motion.

On the suggestion of Miss Oakley, the words *Werner's "Voice" Magazine* were changed to read *Werner's Magazine*, and this alteration having been accepted by the mover and seconder, the by-law was adopted unanimously.

On motion of Mr. Brown, the Convention then adjourned until 8 p. m.

THURSDAY EVENING RECITAL.

Reading by MR. W. W. CARNES, Chicago: "The Fireman's Prayer," by *Russell H. Conwell*.

Reading by MISS NELLIE NOYES, Chicago: (a) "Au Revoir," by *Austin Dobson*; (b) "A Legend of St. Valentine," by *G. A. Baker*.

Solo: "Jewel Song," *Gounod*. KATHRYN MEEKER, Chicago.

Reading by MR. AUSTIN H. MERRILL, Vanderbilt University, Nashville: "Two Gentlemen of Kentucky," by *James L. Allen*.

Violin Solo: First Concertino, *David*. MR. HARRY ROGERS, Chicago.

Reading by MR. E. LIVINGSTON BARBOUR, Rutgers College, New Brunswick, N. J.: "The Execution of Sidney Carton," by *Charles Dickens*.

Reading by MR. S. H. CLARK, University of Chicago, Chicago: (a) "The Death of d'Assas," by *Mary E. Vandyne*; (b) "Imphm;" (c) "Little Boy Blue," by *Eugene Field*; (d) "Daddy's (Mammy's) Li'l' Boy," by *Harry Edwards*; (e) The Forum Scene, "Julius Caesar," by *Shakespeare*.

FRIDAY FORENOON SESSION.

The Convention reassembled at 10 a. m., President Mackay in the chair.

The first business was a paper by Carl Seiler, M.D., of Philadelphia, on "The Bad Effects of Forced Abdominal Breathing." (See page 178.)

Owing to the absence of Dr. Seiler, his paper was read by Mrs. J. W. Shoemaker, of Philadelphia, who prefaced the paper as follows: "I should like to say at the beginning that this paper is a purely scientific one, and I would, therefore, ask your close attention, that I may do this eminent scientist in voice-production the justice that his paper demands."

Discussed by Miss Cora M. Wheeler, Mr. R. I. Fulton, Mrs. Anna P. Tucker, Mr. George R. Phillips and Mr. F. F. Mackay. (See page 184.)

The next business was a paper by Mr. Thomas C. Trueblood, of the University of Michigan, Ann Arbor, Mich., on "Voice-Production." (See page 113.)

Discussed by Mr. Wm. B. Chamberlain, of Oberlin, O. (See page 123.)

The next order of business was the Question-Box.

MR. TRUEBLOOD: I move that this discussion continue for fifteen minutes. The question of voice-production is a very important one, and there are a few leading questions that I should like to propose for answer here.

THE PRESIDENT: Ladies and gentlemen, we have so much perverted the order of business here, from the beginning until now, that it seems to me we should carry out the program. If you wish to change the order of business, somebody must need to suspend the rules. It is for you to say what shall be done this time.

MRS. LESLIE BASSETT: I move that we suspend the order of business.

There being no second, the Question-Box was called for and resumed. (See page 304.)

The College Section movement was then considered. (See page 322.)

FRIDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

The first business was a paper by Mr. Austin H. Merrill, of Nashville, Tenn., on "Vocal Expression." (See page 192.)

Discussed by Miss Katharine Erwin, of Chicago. (See page 196.)

The next business was a paper by Mr. Virgil Alonzo Pinkley, of Cincinnati, O., on "Is Elocutionary Training a Pitfall for the Stage Aspirant?" (See page 203.)

Mr. Merrill, Second Vice-President, being called to the chair, the discussion on Mr. Pinkley's paper was taken up by Mr. F. F. Mackay. (See page 212.)

The consideration of the College Section movement was then resumed, after which the Convention adjourned. (See page 322.)

FRIDAY EVENING RECITAL.

Reading by MISS MATTIE HARDWICKE, Sherman, Texas: (a) "Leah, the Forsaken," by *Augustin Daly*; (b) "Money Musk," by *B. F. Taylor*.

Reading by MRS. FRANCES PRESTON, Detroit: "In de Valley ob de Shadder."

Pantomime, by MRS. FLORENCE FOWLE ADAMS, Boston: "Story of a Faithful Soul," by *Adelaide A. Procter*. Poem read by MISS ADELAIDE A. POLLARD, Chicago.

Toreador's Song, "Carmen," *Bizet*. MR. CHARLES FRANCIS CHAMPLIN, Chicago.

Reading by MR. HANNIBAL A. WILLIAMS, New York: The Tent Scene from "Julius Caesar," by *Shakespeare*.

Reading by MR. F. F. MACKAY, New York: "The Lifeboat," by *George R. Sims*.

SATURDAY FORENOON SESSION.

The Convention reassembled at 10 a. m., President Mackay in the chair.

The first business was a paper by Mr. S. H. Clark, of Chicago, on "Marc Antony's Funeral Oration as a Study in Tact." (See page 221.)

Discussed by Mr. Walter V. Holt, of Brooklyn, N. Y. Owing to the absence of Mr. Holt, his paper was read by the Secretary, Mr. George R. Phillips. (See page 232.)

Mr. Henry M. Soper, of Chicago, then read a paper on "The Essential Elements of Professional Success." (See page 238.)

Discussed by Mrs. Mildred A. Bolt, Mr. V. A. Pinkley, Mr. J. P. Stephen, Miss Cora M. Wheeler, Mr. R. I. Fulton, Mr. E. P. Perry, Miss A. A. Pollard, Miss Alice C. Decker, Mrs. Leslie Bassett, Mr. T. J. McAvoy, Mr. J. Walter Hosier, Miss Miriam Nelke, Miss Alice C. Moses, Miss A. A. Birdsall, Mrs. M. E. Bentley, Mrs. S. Etta Young, and others. (See page 245.)

The Convention then adjourned until 2 p. m.

SATURDAY AFTERNOON SESSION.

The Convention reassembled at 2 p. m., President Mackay in the chair.

On motion of Mr. Brown, seconded by Mr. Werner, Mr. Henry Dickson was requested to conclude the reading of his paper that was left unfinished on Wednesday morning.

Mr. Dickson then concluded the reading of his paper. (See page 86.)

At this juncture several members discussed elocutionary culture, pronunciation, etc. (See page 319.)

MR. CLARK: I move that we suspend the rules and proceed with the business that is down for 3 o'clock.

MR. McAVOY: I second that.

THE SECRETARY: The unanswered questions come under the head of unfinished business.

MR. CLARK: I move that the questions be laid upon the table. The motion being seconded, was carried unanimously.

The committee appointed to draft resolutions in regard to the death of different members of the Association, through Mr. Williams, Chairman, presented their report, which, on motion of Mr. Williams, was accepted.

During the reading of the first resolution in regard to the death of Mr. Murdoch, Mr. Trueblood placed upon the platform a framed portrait, draped, of Mr. Murdoch, loaned by Miss Martha Fleming. The resolutions were as follows:

Whereas, since our last meeting, it has pleased Divine Provi

dence to remove from us the honored scholar, author and artist, James E. Murdoch, it seems appropriate that the National Association of Elocutionists, in convention assembled, should put upon record minutes which shall in some degree express our appreciation of the genius and character of the man, and of the very remarkable services which he has rendered to the cause of education in the department of expression; therefore, be it

Resolved, First,

That we hold in respectful and affectionate esteem the noble man who throughout a long and arduous professional career preserved an unspotted reputation and a generous, pure and elevated personal character; that we recall with deep appreciation the loyalty and patriotism which led him to devote himself unsparingly to the interests of his country as well as of his profession.

Resolved, Second,

That we recognize the remarkable and extraordinary contribution which Mr. Murdoch has made to American art, both as actor and as reader, in both of which spheres he has left us an example of high ideals embodied in most faithful and painstaking labor.

Resolved, Third,

That we accept with gratitude Mr. Murdoch's contribution to the literature of our profession, especially in the works setting forth his formulation of the Rush philosophy, of which he has been our most distinguished exponent.

Resolved, Fourth,

That we remember with especial satisfaction his generous sympathy with the younger members of his profession, and particularly his interest in this Association, in whose first meeting he took a part, and of which he was the first Honorary President.

Resolved, Fifth,

That these resolutions be spread upon the minutes of this Convention, and that an engraved copy of the same be forwarded to the family of Mr. Murdoch.

Whereas, it has pleased Divine Providence to take from us our most worthy and active associate, Dr. E. P. Thwing, who by his earnest endeavors in establishing this Association had endeared himself to us all, and in whose death this Association has sustained a great loss; therefore, be it

Resolved, First,

That, while bowing to the will of the Supreme Power, we sincerely deplore the loss of our sincere friend and earnest co-laborer in the work of this Association.

Resolved, Second,

That this resolution be spread upon the minutes of this Convention, and that a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from our midst a valued member of our Association and an eminent representative of our profession, Walter C. Lyman; therefore, be it

Resolved, First,

That in his death this Association has sustained the loss of one of its most worthy and zealous friends, and one whose honorable and successful career, covering a period of more than thirty years, has done much to advance the art of elocution, of which he was one of its most distinguished exponents.

Resolved, Second,

That this resolution be spread upon the minutes of this Convention, and that a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from us our associate, Mrs. Miriam M. Coyriere; therefore, be it

Resolved, First,

That in her demise we have suffered the loss of a true friend and earnest co-worker in the cause of elocution.

Resolved, Second,

That this resolution be entered on the minutes of this Convention, and a copy of the same be forwarded to the family of the deceased.

Whereas, it has pleased Divine Providence to remove from us our esteemed member, Mrs. Sabrina H. Dow; therefore, be it

Resolved, First,

That in her death we have lost a friend and sympathizer.

Resolved, Second,

That this resolution be entered on the minutes of this Convention, and a copy of the same be forwarded to the family of the deceased.

MR. TRUEBLOOD: I move that the resolutions be adopted as read.

MR. FULTON: I second the motion.

THE PRESIDENT: They have already been accepted as the sense of this Convention. What will you now do with them?

The question having been put to the Convention on the adoption of the resolutions, the motion of Mr. Trueblood was declared carried.

THE PRESIDENT: You have adopted these resolutions as the expression of your sentiments; will you now refer them to the Literary Committee with instructions to carry out the resolutions as to engrossing and framing?

MR. WILLIAMS: Will it not be sufficient to ask the Secretary to do what is necessary?

THE PRESIDENT: Is the Convention entirely satisfied with the literary form of the resolutions? They should be referred to some committee.

MR. WILLIAMS: I move that they be referred to the Literary Committee for preparation and publication.

The motion was seconded by Miss Currier, and carried unanimously.

On motion of Mr. McAvoy, seconded by Mr. Brown, the committee was discharged with thanks.

The committee appointed on Friday afternoon in connection with the College Section reported. (See page 322.)

The report of the Nominating Committee was then called for.

THE PRESIDENT: Before entering upon the election of officers, it seems proper to point out the President's view of the procedure to be followed. First, you will receive the report of the Nominating Committee; accepting that report does not compel you to vote for the persons they present, but, in the opinion of your President, it prevents you making any public nomination here, you having handed that work over to the Committee. But you have your remedy; if you are entirely dissatisfied, you can refer their report back to them with instructions; or you can accept their report and dismiss the Committee and lay the report upon the table indefinitely.

But you will readily perceive that to receive a report from a Committee and then throw it away, is to show great disrespect to the committee and to stultify yourselves. But that does not prevent your voting for other names not mentioned in the report. You can insert any name you please in the place of any one named by the Committee whom you do not wish to vote for.

All but active members having retired from the body of the hall, the report of the Nominating Committee was presented and read:

For President, ROBERT I. FULTON;

For First Vice-President, MARY A. CURRIER;

For Second Vice-President, WM. B. CHAMBERLAIN;

For Secretary, GEORGE R. PHILLIPS;

For Treasurer, THOMAS C. TRUEBLOOD.

For Directors, F. F. MACKAY, H. A. WILLIAMS, J. P. STEPHEN, A. H. MERRILL, E. L. BARBOUR, CORA M. WHEELER, and MRS. LAURA J. TISDALE.

THE PRESIDENT: The Board of Directors desire it to be understood that each officer of this Association must be elected by a majority vote, and we shall proceed to ballot, dropping the name receiving the smallest number of votes each succeeding ballot until one number receives a clear majority of the votes cast.

MR. SOPER: You will notice that I have emerged from this Committee with some clothes left and no broken bones. Although

we have been in session three hours and have done our very best, I feel that you will not all agree with our action. I begged to be excused from this duty; you would not permit it; we have done our best, and you must do with our report what you please. There are two members of the Nominating Committee whose names appear on the list of nominees; they protested, but the majority overruled them.

The names of the nominees as reported by the Committee, were then placed upon the blackboard and the Convention then proceeded to select the various officers seriatim.

MR. BROWN: I move that we accept the report and discharge the Committee. Carried.

MR. FULTON: The report having been accepted and the Committee discharged, I rise to say that I do not think it would be right under the circumstances, in view of the possibility of my being absent from the next Convention, to accept the nomination for president, and I wish to cast my vote and with it all the votes of those who would have supported me, for the present incumbent as President of this Association.

THE PRESIDENT: Let us proceed with this election without any feeling whatever, keeping in view only the best interests of the Association. I understand the gentleman to withdraw from the nomination.

MR. FULTON: I believe, Mr. President, I have the privilege of withdrawing and nominating a substitute. I now decline the nomination, and move to substitute the name of the present incumbent, Mr. F. F. Mackay, of New York.

MR. HOSS: I second the nomination.

THE PRESIDENT: It is moved and seconded that the gentleman have leave to withdraw from the nomination.

MR. PERRY: Was that the motion as stated?

THE PRESIDENT: The report of the Committee has not yet been accepted; what will you do with it?

On motion of Mr. Brown, seconded by Mr. Pinkley, the report of the Nominating Committee was formally accepted.

MR. FULTON: I have already nominated a gentleman to take my place as the nominee for the presidency.

THE PRESIDENT: The Secretary will put that motion.

MR. PHILLIPS: It has been moved and seconded that the name of Mr. F. F. Mackay be placed in nomination in place of the name of Mr. R. I. Fulton, who has declined the nomination. All those in favor will say "Aye."

The motion was carried unanimously, and the name of F. F. Mackay was inserted in place of the name of R. I. Fulton for President of the Association.

THE PRESIDENT: You now have all the names before you; but remember that does not prevent any one from inserting the name of any other member whom he wishes to vote for.

The first business is the election of your president for the coming year.

Mr. Hoss: If I am in order I would move that we elect the President by acclamation.

The motion was seconded by several members, and was carried unanimously.

Upon the vote for President Mr. F. F. Mackay was declared unanimously elected as President of the Association for the ensuing year.

THE PRESIDENT: I thank you for this very great honor; for it is a great honor. It was a great honor to be elected to the office of President of this Association last year; it is even a greater honor this year, now that you know something of my disposition and tendencies. But, ladies and gentlemen, I sincerely wish that this business shall be conducted without the expression of feeling. Let us keep constantly in mind in all these matters the good of the Association. In unity there is strength. The next business is the election of First Vice-President.

On motion of Mr. Perry, seconded by Mr. Brown, the Secretary was instructed to cast the vote of the Association for Miss Mary A. Currier for First Vice-President, and she was declared duly elected to that office.

The next business was the election of the Second Vice-President.

On motion of Mr. Pinkley, seconded by Mr. Barbour, the Secretary was instructed to cast the vote of the Association for Mr. W. B. Chamberlain for Second Vice-President, and Mr. Chamberlain was declared duly elected.

The next business was the election of a Treasurer.

On motion of Mr. Brown, seconded by Mr. McAvoy, the Secretary was instructed to cast the vote of the Association for Mr. Thomas C. Trueblood as Treasurer, and Mr. Trueblood was declared elected.

The next business was the election of seven directors for three years to take the place of directors retiring at this Convention.

On motion of Mr. Clark, seconded by Mr. Dickson, the name of Mr. H. M. Soper was added to the list of nominees for the office of directors, the name of Mr. Mackay having been taken from the list. Carried.

Mr. Clark moved, seconded by several members, that the Convention proceed to choose seven directors by ballot. Carried.

On motion of Mr. Chamberlain, seconded by Mr. Pinkley, Mr. Moses True Brown was appointed judge of election with power to appoint two tellers. Mr. Brown appointed Miss Oakley and Mr. Pinkley to act in that capacity.

While the tellers were counting the ballots the President said:

The next order of business, and we may as well at once pro-

ceed, is the selection of the place of meeting for next year. The chairman of the Board of Directors has some letters which he will read to you which bear upon this question.

Mr. Clark then read letters of invitation from the following Philadelphia people: Mr. George B. Hynson, Miss Minnie M. Jones, Mr. Silas S. Neff, Miss Frances E. Peirce, Penn Publishing Co.; Dr. Edward Brooks, Superintendent of Public Schools; and Mr. James MacAlister, President of Drexel Institute, offering the building for the free use of the Association.

THE PRESIDENT: I am requested to announce that the Board of Directors have been considering this matter very seriously; and, while they can in no way bind your action, they recommend to the Convention that in the light of all the circumstances the Convention meet next year in Philadelphia. It is the first city that has made us an adequate offer; it is the first city to throw open its doors to us; and, perhaps, we ought to return the compliment by accepting.

Mrs. Irving moved, seconded by Mr. Stephen, that the matter be referred to the Ways and Means Committee, with instructions to accept the invitation from Philadelphia. Carried.

THE PRESIDENT: The next question is at what time shall the Convention be held. I will suggest that last year we discussed this matter very fully, and with a desire to accommodate everybody, and after a long discussion, it was found best to leave it as you find it on this occasion.

MR. WILLIAMS: What is to prevent us holding this meeting in the first week in July and thus allow a large number of ladies and gentlemen who are engaged in educational institutions in New England to attend? I, therefore, move that the Convention next year be held during the first week in July.

On the suggestion of Mr. Chamberlain the motion was changed to read "commencing the first Monday in July."

MR. FULTON: This matter was thoroughly discussed last year, and it was found that while we escaped some difficulties by placing the Convention in the first week in July, we were confronted with other difficulties equally great in some other directions. Now the Fourth of July comes in the week commencing with the first Monday in July. That will conflict with any evening entertainment that we may have in the Convention. I think we should vote down this motion.

The motion of Mr. Williams having been put, was lost on a division.

THE PRESIDENT: You still have the time to settle upon.

Mr. Merrill moved, seconded by Mr. Stephen, that the Convention meet on the week commencing with the last Monday in June, 1894. Carried.

Mr. Clark moved, seconded by Mr. Werner, that this Associa-

tion convey to the President and officers of the Armour Institute its sincere thanks for the use of the Armour Institute, and its high appreciation of the many courtesies extended to the Association during the meetings of the Convention. Carried unanimously.

On motion, Mr. George R. Phillips was reelected Secretary by acclamation.

MR. FULTON: Mr. President, I wish to nominate as honorary members of this Association Mr. Francis T. Russell, Mr. Alexander Melville Bell, and the Rev. Wm. R. Alger.

MR. WERNER: I second that motion, Mr. President. Carried unanimously.

MR. WILLIAMS: I move that the Treasurer have the power and privilege to appoint an assistant treasurer during the week of the next Convention.

MR. FULTON: I second that motion. Carried.

THE PRESIDENT: Mr. Trueblood's duties have been very arduous, and it is much to be regretted that he has been prevented from attending many of the sessions of the Convention, being otherwise engaged, performing the work of the Association.

MR. McAVOY: There being nothing before us I will say that while acting as door-keeper I have preserved my serenity, although in carrying out your orders I have aroused the bad temper of more than one. I merely wish to say that I forgive them.

THE PRESIDENT: That remark is evidently made in the best of temper; and I will say that your President has been severe upon that question, but he has felt that the success of the Association has depended and will depend upon discipline, law and order. Rest assured that the President will never ask from any member that which he would not expect to give himself. When he is late at the door lock him out, and keep him out. We must have unity in this body which we hope to incorporate soon. It is said that a corporation has no soul, but we hope that this body when incorporated will be full of soul.

The President would say that while he has been very strict in enforcing the time limit, the Board of Directors have recognized the importance of the matter and have adopted a rule that at the next Convention no paper shall exceed thirty minutes in length; and that the other thirty minutes shall be devoted to discussion, one person, appointed for that purpose, leading with ten minutes extemporaneous talk, to be followed by five-minute speeches from the members generally.

MR. PERRY: If it be in order I move you, sir, that a vote of thanks be extended to the Literary Committee, and especially to the Chairman of that committee, for their services in preparing for this Convention.

The motion having been seconded by several members was carried unanimously.

MR. CLARK: By the constitution of this Association any committee is empowered to add to its numbers. The Ways and Means Committee at its discretion added three names—Mrs. Laura J. Tisdale, Miss Martha Fleming and Mr. H. M. Soper. It was through one of them that we received all our music; through Miss Morgan, of the Reception Committee, we were able to secure the Auditorium for the reception, she taking charge of the invitations and addressing them; and to Mr. Soper we are indebted in a way that we hope the ballot soon to be announced will amply testify to. I, therefore, move that these members of the Ways and Means Committee be accorded the thanks of this Association.

The motion was seconded by Mr. Fulton, and carried unanimously.

Mr. Merrill having been called to the chair, Mr. Stephen said: It is a very easy thing for me to do, but I have undertaken it because I felt that I was in a large measure an outsider, as a Canadian, but deeper still as an elocutionist. I have great pleasure in moving, Mr. Chairman, that the heartiest thanks of this Convention be extended to our President, who has so ably controlled and directed the meetings of this Convention.

The motion was seconded by Mr. Hosier and carried unanimously.

SECOND VICE-PRESIDENT MERRILL: It becomes my pleasure to tender to you, Mr. President, the hearty thanks of this Association for the services which you have accorded us. Through your strict attention to the business of this Association, we have been enabled, as a representative body of professional teachers, to accomplish great good for our profession, and I now convey to you the thanks and appreciation of this Association.

MR. MACKAY: It was a sufficient proof of your good feeling when you reelected me to the Presidency. This double expression of your good feeling certainly ought to make me very happy; but, instead of reposeful happiness, while I am proud of the position in which you have again placed me, the situation seems to carry with it a greater sense of responsibility; and raises in me a feeling of anxiety lest I should not meet your expectations; but rest assured that I shall at all times do my best; and if at any time there appears what seems like severity in my rulings, I beg you will believe that there is no personal feeling in it at all. Nothing but the good of the Association is allowed to affect my mind when making a ruling. Your vote seems to justify that position. I thank you.

Mr. Mackay resumed the chair.

MR. FULTON: While this very pleasant current of good feeling is passing among us, my mind wanders back to the man who organized, and more than any other one man, perhaps, was the

originator of the plan of this Association. I, therefore, propose a vote of thanks to that wise and far-seeing Hannibal who gathered up our scattered forces and led us beyond the frowning rocks of envy and jealousy, over the cold Alpine peaks of professional isolation and down into the broad, beautiful, sunny plains of fraternity and good feeling, as manifested in the delightful meetings of this Convention. I refer to Mr. Hannibal A. Williams, of New York.

MR. CHAMBERLAIN: I take great pleasure in seconding the motion for the vote of thanks. Carried unanimously.

THE PRESIDENT: Mr. Hannibal A. Williams, to you more than to any other man in America to-day, is due the position which this body of elocutionists has assumed before the public of America. To you it is due, sir, because you were the man who took up the theory and put it into practice. However beautifully others may have theorized, you were the man who organized it, put it in form—in actual operation. This body, therefore, desires to tender to you its sincere thanks, and our hope is that your life may be prolonged to do good in this field, and that, whatever else may happen, there shall stand no Africanus in your way.

MR. WILLIAMS: I feel flattered in this expression of your regard for me and your appreciation of my feeble efforts in attempting to inaugurate these yearly conferences. I also feel happy in the growth and prosperity of this Association, and especially in the fact that its progress has been along the proper lines. I was not prepared for this expression of your good will, and can simply thank you again for the courtesies and compliments extended.

The Treasurer's report, having been called for, Mr. Trueblood submitted a report.

At the conclusion of the Treasurer's report the judge of election announced the vote for the seven new directors as follows:

There were 105 votes cast. Necessary for choice, 53.

Mr. H. A. Williams,	-	-	-	100
Mr. A. H. Merrill,	-	-	-	92
Miss Cora M. Wheeler,	-	-	-	96
Mrs. L. J. Tisdale,	-	-	-	81
Mr. J. P. Stephen,	-	-	-	73
Mr. H. M. Soper,	-	-	-	76
Mr. E. L. Barbour,	-	-	-	82

The above persons were declared duly elected.

MR. MERRILL: Before we adjourn I would like to say one word. I do not think we all appreciate the labor that has been performed by our Treasurer and our Secretary, and I, therefore,

move that the thanks of this Association be tendered to the Treasurer and Secretary for their arduous work in connection with this Convention.

MR. BROWN: I second the motion. Carried unanimously.

MR. FULTON: I move that we now adjourn, to meet in Philadelphia the last Monday in June, 1894. Carried.

The Convention then adjourned.



LIST OF MEMBERS.

HONORARY MEMBERS.

Alger, William R., 6 Brimmer St., Boston, Mass.
Bell, A. Melville Bell, 1525 35th St., West Washington, D. C.
Russell, Frances T., Waterbury, Conn.

A.

Adams Mrs. Ada F., Care of A. D. Payne, 146 Broadway, New York.
Adams, Edith Florence, Ogden, Utah.
Adams, Mrs. Florence Fowle, 326 Longwood Av., Boston, Mass.
Adams, Nell, 626 Park Av., Kansas City, Mo.
Adkisson, Wessie, Fort Worth, Texas.
Aldrich, Laura E., 38 Oak St., Cincinnati, O.
Alexander, Margaret A., 7 a Beacon St., Boston, Mass.
Alfrey, Naomi, 79 West 91st St., New York.
Allanger, Rae, 4343 St. Lawrence St., Chicago, Ill. (Associate Member.)
Andrews, Addison F., 312 West 55th St., New York.
Arline, Mme. Frances, 105 West 103d St., New York.
Armstrong, Lillian F., 106 Elizabeth St., Detroit, Mich.
Ashcroft, Carrie, St. Louis, Mo.
Ayers, Mrs. Evelyn Benedict, Verona, N. Y.

B.

Bailey, Martha Hawling, 205 E. Broad St., Columbus, O.
Baker, Margaret M., Cedar Falls, Ia.
Barbour, E. Livingston, New Brunswick, N. J.
Barker, Mrs. Agnes, 415 La Salle Av., Chicago, Ill. (Associate Member.)
Bassett, Mrs. Leslie Mae, 402 Mack Block, Denver, Col.
Bassler, Lillie C., Galesburg, Ill.
Bates, Mrs. Ella Skinner, 320 Roseville Av., Newark, N. J.
Baumann, Rachael, Bloomington, Ill.
Beals, Mrs. Mira Moriata, 72 W. 46th St., New York.

Beemer, Josephine, Wolfe Hall, Denver, Col.
Bentley, Mrs. M. E., 435 Superior St., Toledo, O.
Bickford, Edith Florence, 45 Hancock St., Boston, Mass.
Bingham, Susan H., Berkeley School, 20 West 44th St., New York.
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TO MEMBERS.

THE term of membership is one year from July 1, every year. Members who paid prior to July 1, 1893, owe now their fee of \$3 for the year beginning July 1, 1893, and they are respectfully and earnestly requested to remit the amount **at once** to the Treasurer, THOMAS C. TRUEBLOOD, 88 Hill St., Ann Arbor, Mich.

Applications for Membership.

Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, is entitled to membership in the NATIONAL ASSOCIATION OF ELOCUTIONISTS. Credentials, references, and \$3 membership fee should be sent to the Secretary, GEORGE R. PHILLIPS, 114 West 14th St., New York.

TREASURER'S REPORT.

Mr. President and Members of the Convention: I have the honor to present the following report of the condition of our finances. It may not be generally known that the membership dues of last year were wholly inadequate to meet our expenses. At the opening of the present year the Association was in debt something over \$500, so that with the dues of this year we have had to meet this deficit before paying our current expenses. I am happy to announce that, with the amount in the treasury, we shall be able to meet all bills the Directors are able to foresee, and that we shall have a small balance in our favor, which, it is thought, will be much enhanced by the opening of another year. The following is a brief statement of the receipts and expenditures to date:

Receipts.

Received from previous treasurer,	\$69 37
Sale of last year's Reports,	9 50
Sale of books and badges (on acc't),	30 00
" " single admission tickets,	136 50
Associate membership fees,	81 00
Active membership fees,	876 00
Total Receipts,	\$1,202 37

Disbursements.

Publication of Report,	\$447 20
Miscellaneous printing,	151 40
Janitor and lights,	19 50
Help,	26 56
Postage,	36 40
Expressage,	4 30
Sundries,	10 85
Cash in hand,	506 16
Total Disbursements,	\$1,202 37

Respectfully submitted,

THOMAS C. TRUEBLOOD,
Treasurer.

July 1, 1893.

NOTICE !

COPIES OF THE REPORT OF THE **NEW YORK CONVENTION OF ELOCUTIONISTS**, ALSO COPIES OF THE **CHICAGO CONVENTION REPORT**, MAY BE HAD OF THE SECRETARY, **GEORGE R. PHILLIPS**, 114 WEST 14TH ST., NEW YORK, AT THE FOLLOWING PRICES:

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